

THE ARCHITECTURAL RECORD

CONTENTS

RODIN—ILLUSTRATED	PAGE
KENYON COX	327
STAINED GLASS IN PRIVATE HOUSES—ILLUSTRATED	347
HARRY ELDREDGE GOODHUE	
THE WONDER OF RIMINI—ILLUS- TRATED	355
CLAUDE BRAGDON	
MT. SINAI HOSPITAL—ILLUSTRATED	367
RUSSELL STURGIS	
AN IDEAL HOSPITAL—ILLUSTRATED	377
JOSEPHINE TOZIER	
THE HOUSE OF MR. PERCIVAL ROBERTS, JR., Narbeth Pa.— ILLUSTRATED	385
COPE & STEWARDSON, Architects	
NOTES AND COMMENTS—ILLUSTRATED	389
C. W. SWEET, Publisher	R. W. REINHOLD, Business Mgr.
H. W. DESMOND, Editor	H. D. CROLY, Associate Editor
Subscription (Yearly), \$3.00	Published Monthly

TWENTY-
FIVE
CENTS

THE
ARCHITECTURAL RECORD CO.
NEW YORK

TWENTY-
FIVE
CENTS

OFFICE OF PUBLICATION: Nos. 14 and 16 VESEY STREET, NEW YORK CITY.
WESTERN OFFICE: 511 MONADNOCK BLDG., CHICAGO, ILL.



FIG. 1.—AUGUSTE RODIN.

The Architectural Record

Vol. XVIII

NOVEMBER, 1905

No. 5

Rodin*

No other living artist is so much written about as Auguste Rodin, no one has been so discussed, so vehemently damned or so extravagantly praised. M. Maclair, in his recent book on that sculptor, gives a two-page bibliography which pretends to deal only with the most significant writings, and Mr. Brownell, in the newer editions of his "French Art," first published thirteen years ago, has added so much to the already disproportionate space allotted to one artist that all the art of France seems but a preface to that of Rodin. No negligible or mediocre personality ever evoked such a storm of conflicting opinion, and the very existence of such a body of literature attests the importance of the subject. Not so much what is said by admirers or detractors as the fact that it is said at all, may be taken to prove that Rodin is a great sculptor, but we should like more light than is afforded us as to the kind of his greatness. Its degree may be—must be—left to the future to determine. Some day, when the fighting is all over, the world will decide just where it ranks, as a permanent addition to its treasury of enjoyment, the works which will then be definitely classed and enumerated. What might be possible now is a discussion, divested of partisanship, of the essential character of these works and of the talent which produced them—a discussion

that should occupy itself less with estimating how far Rodin has succeeded than with defining what he attempts; that should be more concerned with his direction than with the distance he has travelled.

Such a discussion properly demands many more qualifications than belong to the present writer. Besides such general characteristics as are necessary to any profitable criticism of art, its undertaker should possess a real and practical acquaintance with the technique of sculpture, a complete familiarity with the whole of Rodin's work, and some personal knowledge of the man, his temperament, his ideas, his methods. Some of these qualifications have been possessed by critics who have already written on Rodin, but all of them by none. Mr. Brownell is a man of high intelligence and large impartiality, and his chapters on Rodin are, in some ways, the best that have been written, showing a real intellectual grasp of the meaning of Rodin's art and its relation to the art of others; but, to an artist, he seems to dwell too much in a region of abstractions, to be too aloof from the concrete, too detached from the actual. One gets, somehow, the impression that for him a work of art is a thought rather than a thing—to be contemplated not to be seen or touched or handled. The vigorous, full-blooded, almost violently sensual art of Rodin is transformed, in his pages, into something making no appeal to the senses, having no substance, conditioned not upon clay or marble but only on a mental attitude.

*AUGUSTE RODIN: The Man—his Ideas—his Works. By Camille Maclair. Translated by Clementina Black. New York: E. P. Dutton & Co. 1905.

FRENCH ART: Classic and Contemporary Painting and Sculpture. By W. C. Brownell. New and enlarged edition. New York: Charles Scribner's Sons. 1905.

Copyright, 1905, by "THE ARCHITECTURAL RECORD COMPANY." All rights reserved.

Entered May 22, 1902, as second-class matter, Post Office at New York, N. Y., Act of Congress of March 3d, 1879.

M. Maclair is a personal friend of Rodin's, and, to some extent, the mouthpiece of Rodin's own ideas; but he is an extreme partizan, blind to all other merit than that of his hero, admiring him without limit or distinction. No one gives us quite what we want, and we must make our picture as best we can, from such material as we can get hold of, with the aid of such talent and knowledge as we possess. Out of scraps and odds and ends, by reading in and between the lines of what has been written, by study of a few works and of the photographs of others, by supplementing a scanty enough knowledge of the methods of sculpture by a larger knowledge of art in general, one may make out for oneself some tolerably clear conception of the nature of the man Rodin and of the tendency and character of his art.

We want a word which shall express, with regard to the art of sculpture, some such precise notion as is conveyed with regard to the art of painting, by the word painter. When we say of any artist that he is specially and exclusively a *painter*, every one knows at once what we mean. Such an artist readily takes his place on one side of any of the great dividing lines which separate artists into two classes. He is romantic rather than classic in his temper, realist rather than idealist in his attitude toward nature, occupied with representation rather than with design. He will care more for truth than beauty, or, if you like it better, more for the beauty of the actual than for the abstract beauty of harmonies and proportions; he will care, above all, for his craft, and delight in felicities of rendering and the intrinsic qualities of his material. It does not seem possible to use the word sculptor in a similar sense; it is either too wide or too narrow in its meaning and, if we try to restrict it at all, begins to signify the mere carver of stone. Perhaps the nearest word to express such a master of representation and of his tools, in sculpture, as was Frans Hals in painting, is modeller; and in the sense in which Hals was one of the greatest of

painters, Rodin is a prodigious modeller—one of the greatest modellers that ever lived.

All that we know of Rodin's person, his temperament, his training, lead us to expect just this type of artist. His portraits show us a man of great physical force, of abounding vitality, of rather narrow intellect—a bull-necked, full-blooded, strong-bearded person whose heavy projecting brow, over small, keen eyes, bespeaks unusual powers of observation, whose great, thick nose and heavy jaw show determination and force of will; a man made to see clearly and to see deep, and with infinite patience and dogged perseverance to render what he sees completely; a man who could give six months' work to a leg in order to "possess it;" a man with a passionate love for nature and a firm grip of his materials, born with a delight in the use of hands and eyes, a natural workman. And a workman all his training tended to make him. Born in 1840, in humble circumstances, he began the study of art and the earning of a living at about the age of fourteen, working with a modeller of ornaments, drawing in the classes of the *rue de l'Ecole de Médecine*, studying animals at the *Jardin des Plantes* under Barye. Then he worked six years as an assistant with Carrier-Belleuse, trying meanwhile for admission to the *Ecole des Beaux Arts* and being thrice refused. After that he worked six or seven years in Brussels, how far independently, how far as a sort of assistant to Van Rasbourg it is difficult to judge from the information afforded us. During his apprenticeship with Carrier-Belleuse, at least, and probably afterwards, he had no responsibility for the design, no cause to think much of composition. His whole time and his whole effort were devoted to the study of nature and the mastering of his tools. The only piece of original work of these years that we know of is the head called "The Man with the Broken Nose," which was refused by the Salon Jury of 1864 and accepted by that of 1876. He sent nothing else to the Salon until he was thirty-seven years old,

when he was represented there by the celebrated "Age of Bronze." During this long period he had gained, as the sculptor Boucher testified, a wonderful facility and was capable of improvising a group of children in a few hours, but he was still earning his living by working for other men. If he had died at forty few of the characteristic works by which we know him would exist.

Everyone knows how "The Age of Bronze" was attacked by sculptors who had never heard of Rodin and could not believe in his ability, and how he was accused of having made up his figure out of casts from nature. The very accusation was a testimony to its merits, as the partizans of the sculptor announce with sufficient emphasis, but it was also a criticism. It is a statue that looks like a cast from nature, and this not only because it is consummately realistic in its modelling, but because it is nothing else. If there is work that is too inefficient, too lacking in structure and solidity, ever to be taken for a casting from life, so also there is work too evidently designed and composed or too grandly synthetized to be so mistaken. No one has ever imagined that Michelangelo's "Night" or the "Ilissus" of the Parthenon was made up of castings. The "Age of Bronze" is neither more nor less than a study of an individual model. Its attitude, so far as one can see, has neither special significance nor great decorative beauty, but it brings out the structure of the figure in an interesting way, and on the expression of that structure the sculptor has spent all his energy. The name is probably an afterthought and might as well be anything else. What he wanted was to model the nude figure of the young Belgian soldier who posed for him as well as it could be modelled, and he has done it marvelously well. In its way it is a masterpiece, but it is a masterpiece neither of conception nor of design, but only of workmanship. Many of Donatello's statues are little more, and they alone would cause him to be remembered. Much such another work was the "St. John Baptist" of a few years

later, an older and heavier figure, closely studied from the life, in a pose that seems to have no other purpose than that of anatomical display—a portrait of an ordinary model, clumsy and ugly, but superbly done.

In the meantime the artist had been offered a government commission, and, we are told, answered: "I am ready to fulfil it. But to prove that I do not take casts from the life, I will make little bas-reliefs—an immense work with small figures, and I think of taking the subject from Dante." Thus was begun those "Gates of Hell" on which Rodin has been at work for a quarter of a century, which are not yet finished, which, likely enough, never will be finished. They are talked of and written of, but no photograph of the composition as a whole has ever been published and the public knows them only in fragments—this figure and that group separately completed and exhibited. For nearly all the sculptor's smaller works are connected in some way with this great undertaking. He has made of it, as M. Maclair says, "the central motive of all his dreams, the storehouse of his ideas and researches." He himself calls it "my Noah's Ark."

It is in some of these fragments of the great gates, these single groups or figures, that Rodin's very great talent shows at its best, that his qualities are most conspicuous and his defects least aggressive. Considered in themselves, and without reference to the purpose they were originally destined to fulfil as parts of a greater whole, they are among the most admirable things in modern art. One of them, the so-called "Danaïd," I remember well, and it seems to me typical of Rodin's art in its highest development. It represents a single female figure, about half the size of life, fallen forward in an odd, crouching attitude sufficiently expressive of utter despair or of extreme physical lassitude. The figure is a slight one, and the attitude, which is not without a strange grace of its own, throws into strong relief the bony structure of the pelvis, the shoulder blades, the verte-

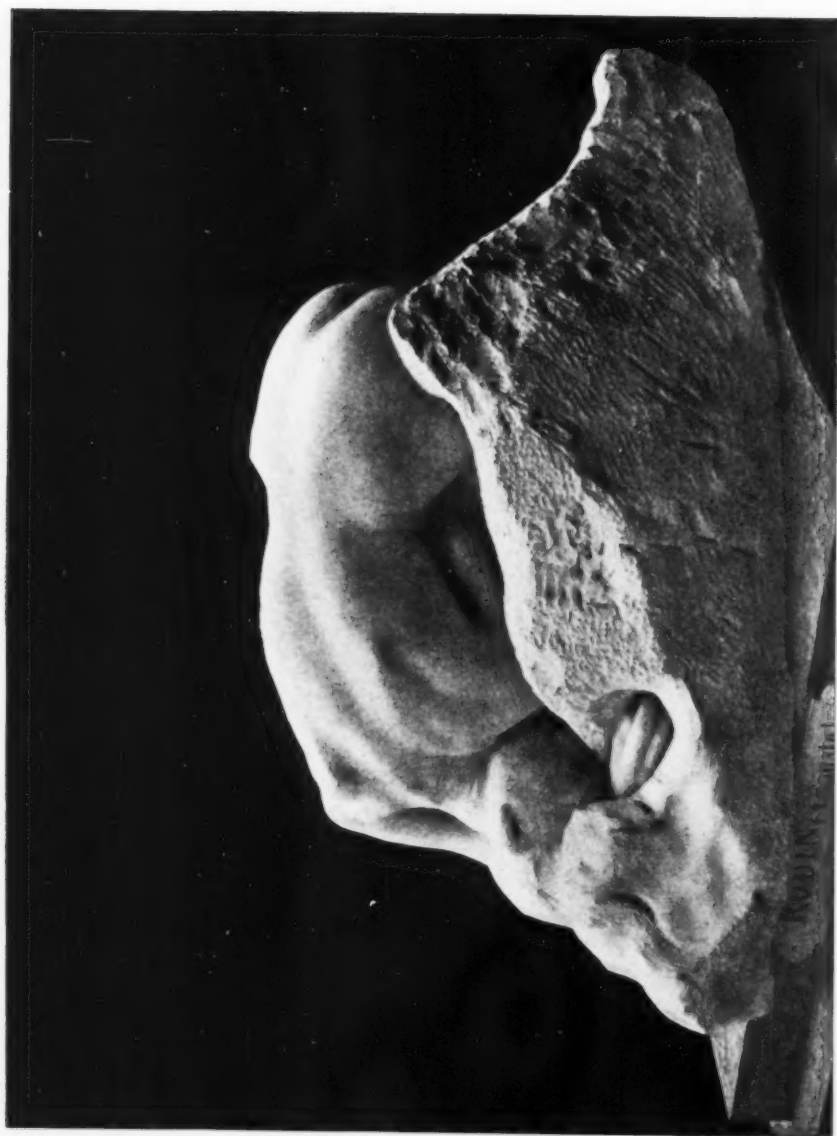


FIG. 2.—THE DANAID.

By Auguste Rodin.

bræ. One feels that it was chosen mainly for that purpose, and, in face of the result, one does not resent the fact. It is a fragment—a thing made to be seen near at hand, to be walked around, to be looked at from a hundred points of view, to be almost handled. It is not necessary that it should make pretence to monumental composition or decorative fitness—its beauty is intrinsic. It is a piece of pure sculpture, of modelling, as I have said, and such modelling has scarce been seen elsewhere, unless in one or two of the greatest of those figures which we associate with the name of Pheidias. Unlike the Greeks, however, Rodin makes no effort to raise his figure into an ideal type of human beauty, or even to choose it for any special perfection of proportion. In this instance it is not an ugly figure, it is even above the average—a good figure as figures go—but the beauty inherent in construction, in the make of the human figure as a figure is what interests the artist. It is the interpretation of such natural beauty as may be seen everywhere and any day, by anyone with the eyes to see it, that he has given us.

But it is an interpretation, not a copy. Apart from the scale, there could never be any question here of casts from nature. There is no insistence on detail, no worrying or niggling. Everything is largely done, with profound knowledge, the result of thousands of previous observations, and the significance of every quarter inch of surface is amazing. Such discrimination of hard and soft, of bone and muscle and flesh and skin, such sense of stress and tension where the tissues are tightly drawn over the framework beneath, such sense of weight where they drag away from it—all this is beyond description as it is beyond praise. And it is all done with admirable reticence, without the slightest insistence or exaggeration, and with such a feeling for the nature of the material employed that the marble seems caressed into breathing beauty, its delicate bosses and hollows so faintly accented that the eye alone is hardly adequate to their perception and the finger

tips fairly tingle with the desire of touch. In the presence of such a work one half understands how its author could refer, almost contemptuously, to the great Michelangelo as to one who "used to do a little anatomy evenings, and used his chisel next day without a model."

When, however, one comes to consider this figure, and others like it, as parts of the design of the great gates, one is puzzled. Here is an entirely realized figure in the round, not a bas-relief, and indeed one knows no piece of work by Rodin that is in either high or low relief; they are all practically detached. It melts into or grows out of its base in a manner that is charming, considered in itself, as if the stone were coming to life under our gaze and the process were not yet quite completed; but how could it be a part of any ordered design for a bronze door? And would the bronze have these rough excrescences that seem natural enough as a part of the marble not quite cut away—a part of the shell in which the living figure was enclosed, still remaining as a testimony of its origin? If it were not for unimpeachable testimony that the "Gates of Hell" do actually exist in the form of a rough model, one would be tempted to think of them as a myth, like Turner's "Fallacies of Hope," a convenient explanation of such fragments as might otherwise seem unaccountable. Even Mr. Brownell, who will not admit that Rodin is not a great composer, does allow that he is not a composer first of all and by nature, and says of the design of these very gates, "if Rodin had been as instinctively drawn to the *ensemble* as he was to its elements, he would not have been so long in executing it." It is the belief that Rodin is not only not a designer by nature, but that he has an innate incapacity for design on a large scale, a lack of the architectonic faculty, an inability to think except in fragments, that leads some of us to imagine that the gates never will be completed—that they are incapable of completion because they have never been really con-

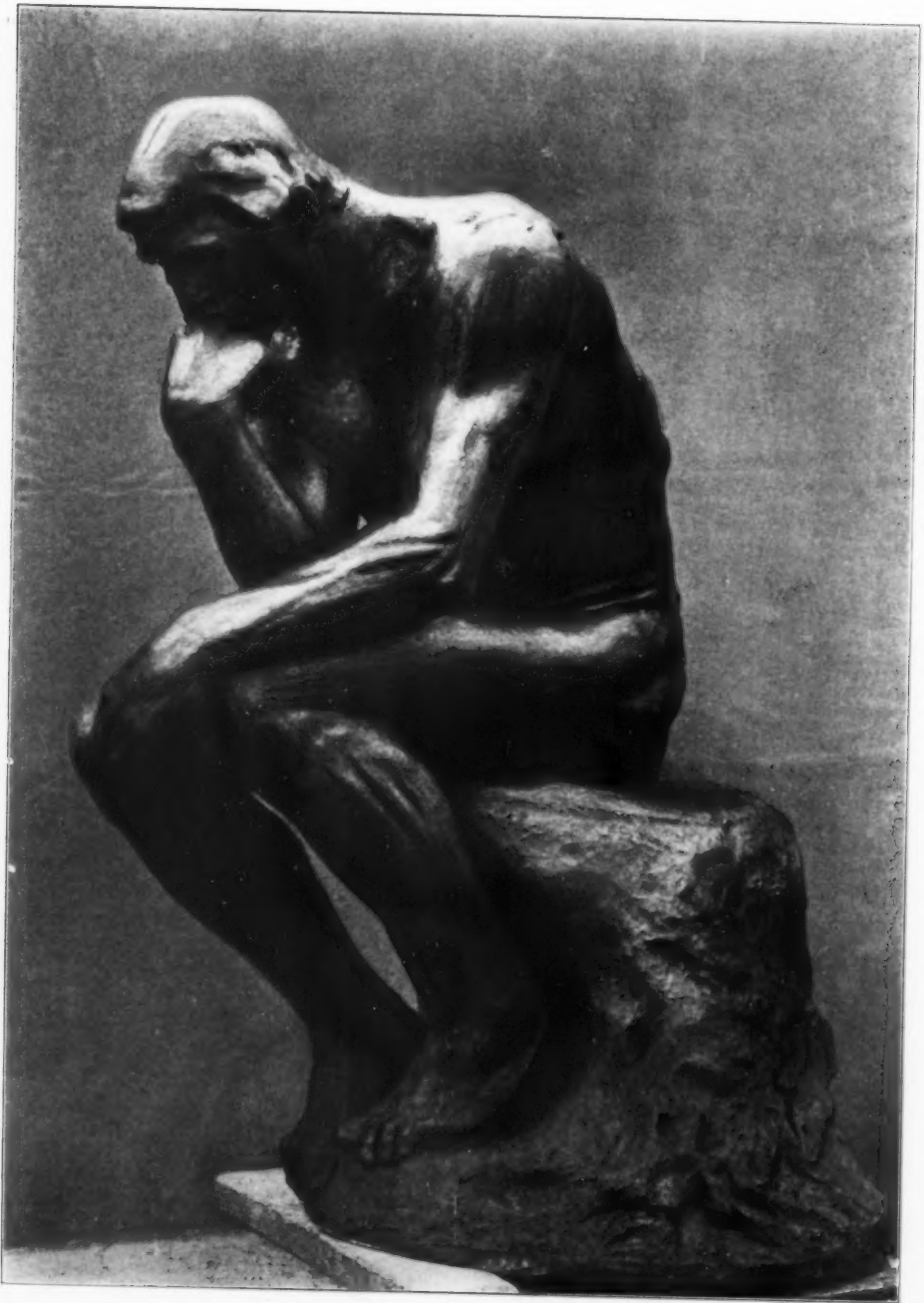


FIG. 3.—THE THINKER.

By Auguste Rodin.

ceived as a whole. It is interesting to note how the method of work upon them is described by so ardent an admirer as M. Maclair.

"He is continually putting in little figures which replace others," we are told; "there, plastered into the niches left by unfinished figures, he places everything that he improvises, everything that seems to him to correspond in character and subject with that vast confusion of human passions." And again, "he will be forever improvising some little figure, shaping the notation of some feeling, idea or form, and this he plants in his door, studies it against the other figures, then takes it out again, and, if need be, breaks it up and uses the fragments for other attempts . . . if it were to be carried out it could not contain all the figures destined for it by the artist. There they stand, innumerable, ranged on shelves beside the rough model of the door, representing the entire evolution of Rodin's inspiration, and forming what I call, with his consent, 'the diary of his life as a sculptor.'" Could one conceive a clearer picture of the worker, with no general plan, with no definite conception of an *ensemble*? Can one imagine Ghisberti working so on his "Gates of Paradise?" After this we are scarcely surprised to be told that the artist who works in this confused and tentative manner, "never troubling himself about the architecture of the actual scheme," has not even settled on the scale and dimensions of the final rendering, and, having carried out "The Thinker" larger than life, "is credited with an intention of bringing up all the other figures to the same dimensions, which would represent an unheard-of outlay and a gate nearly a hundred feet high." The original commission for a door for the Musée des Art Décoratifs seems thus altogether lost sight of, and when we are finally told that "if ever Government should require him to deliver his work he would be able to do so without delay," we receive the assurance with a certain incredulity.

Or take the "Burghers of Calais," a

work actually completed and now in place. Even Mr. Brownell admits that "its defiance of convention seems à outrance" and speaks of the "apparent helter-skelter" of its composition, but he thinks the defiance of convention deliberate, the work of a man impatient of "the simple and elementary symmetry of the Medicean Tombs" and composing in a new and daring way. Was it ever composed at all, except in the sense that the assemblage of individually conceived and executed figures is necessarily an act of composition? The work had been in progress for some years, some, at least, of the figures, had been exhibited separately and praised or blamed, but the group as a whole was shown for the first time at a special exhibition in the Petit Gallery in 1889. In the catalogue of that exhibition was an elaborate description of the group, prepared, surely, with Rodin's authorization, and, at least, published with his consent, in which the order and relative position of the figures was entirely different from that actually to be seen in the group itself. It may have been a blunder, though it is a nearly inconceivable one, but I have always believed that Rodin himself had found that his figures composed better in another order than that which he had vaguely intended, and that he changed the position of them when he came to bring them together. One may like or dislike these figures; one may be troubled by their colossal hands and feet and gorilla-like type of head, or one may accept these things as part of their expression; one may find their enigmatic gestures either meaningless or full of meaning. One cannot deny that they are works of great power, but it seems to me equally impossible to maintain that they form a coherent and well thought-out design.

It was the work which Rodin had done up to that time—the work we have been discussing—which led Mr. Brownell, in 1892, to write as follows:

"What insipid fragments most of the really eminent Institute statues would make were their heads knocked off by some band of modern barbarian invad-

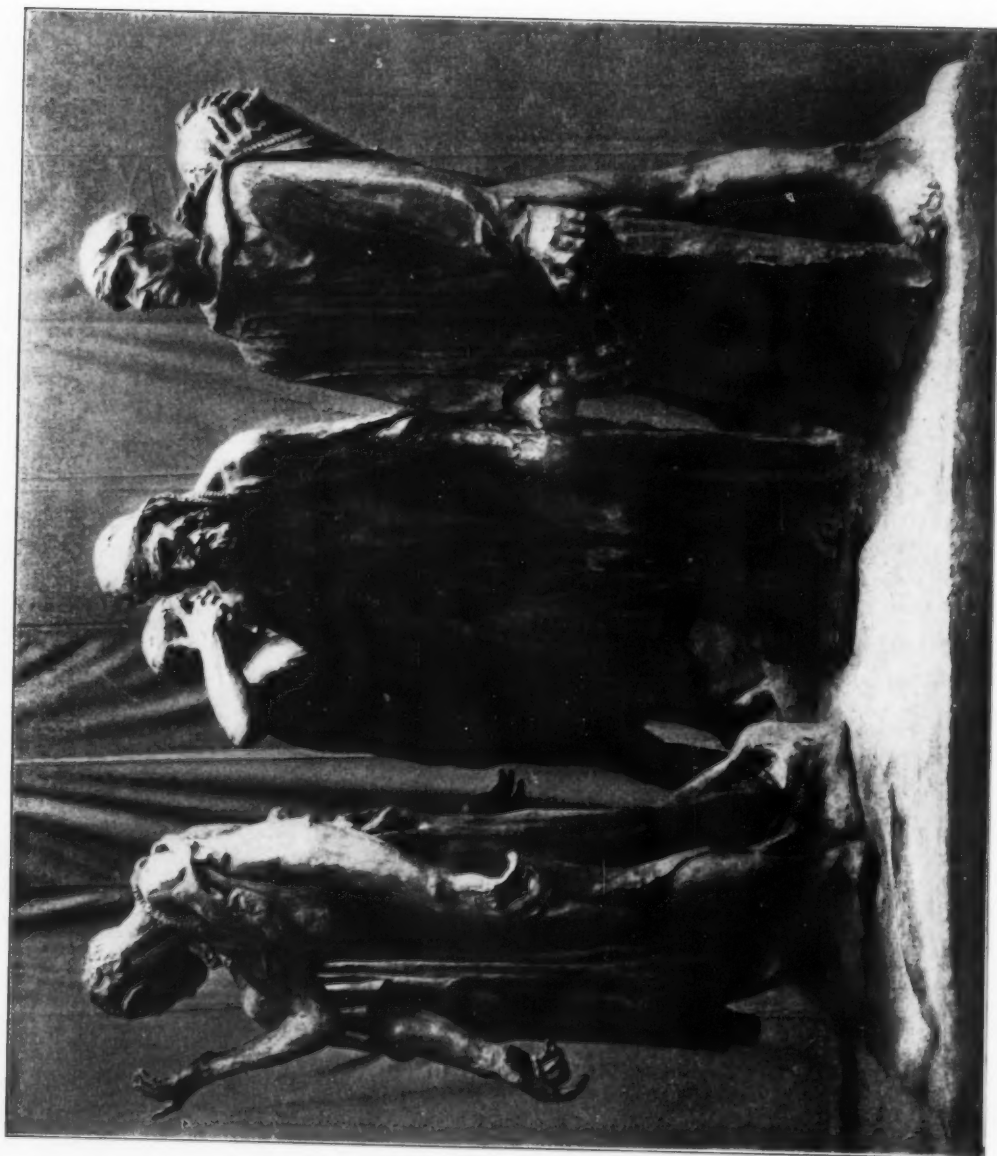


FIG. 4.—THE BURGHERS OF CALAIS.

By Auguste Rodin.

ers. In the event of such an irruption, would there be any torsos left from which future Poussins could learn all they should know of the human form? Would there be any *disjecta membra* from which skilled anatomists could reconstruct the lost *ensemble*, or at any rate make a shrewd guess at it? Would anything survive mutilation with the serene confidence in its fragmentary but everywhere penetrating interest which seems to pervade the most fractured fraction of a Greek relief on the Athenian acropolis? Yes, there would be the débris of Auguste Rodin's sculpture."

This is largely true, though perhaps it is somewhat exaggerated, but if the foregoing analysis of Rodin's talent is anything like the right one, it will be seen that there is more than one reason why it is true. Rodin's sculpture would better survive mutilation than that of his contemporaries, not only because of the truth and beauty of the fragments that would be left, not only because his sense of structure makes other sculpture, even very good sculpture, look structureless and flabby, but because his work would suffer as little by mutilation as any work could. It is possible, even, that some of it would be more effective, for being resolved into the parts which have not grown naturally and inevitably out of a predetermined design, but have rather been put together afterward into as good an arrangement as their author could contrive. We should be able to do complete justice to the perfection of the fragments without being worried by the artist's defective sense of design. It is not for nothing that Rodin has always been willing to exhibit his work in bits, to carry out as independent statues figures originally conceived as portions of a larger design, to show things without heads or arms and to act himself the rôle of Time or of the barbarian invader. The bits are all that really interest him, and their more or less successful combination is a matter of indifference when it is not a nuisance.

Perhaps the type of artist I have been trying to describe will be brought into

sharper relief and made more clearly comprehensible by means of a contrast with a radically different type, and for this purpose let us take another contemporary sculptor of great eminence—another Augustus, too, by a singular coincidence—our own Saint Gaudens. Here is a man as fundamentally the designer as the other is the modeller. From the start one feels that the design is his affair, the pattern of the whole, its decorative effect and play of line, its beauty of masses and spaces, its fitness for its place and its surroundings, its composition, in a word. He begins as a cameo cutter and works on gems whose perfection of composition is their almost sole claim to consideration; he produces a multiplicity of small reliefs, dainty, exquisite, infallibly charming in their arrangement—things which are so dependent on their design for their very existence that they seem scarcely modelled at all—things which it is inconceivable that one should separate into their parts, because the parts would have no independent meaning. He does angels, caryatids, in which the realization of parts is rigidly subordinated to decorative effect and beauty of *ensemble*, and his first independent statue, the "Farragut," is a masterpiece of restrained and elegant yet original and forceful design—a design, too, that includes the base and the bench below, and of which the figures in bas-relief are almost as important a part as the statue itself.

He is known for the immense amount of time he takes over his work and the number of changes he makes—some of his creations have been as long in attaining completion as the "Burghers of Calais," if not as long as the "Gates of Hell"—but his hesitations have arisen from a different cause. The infinite fastidiousness of a master designer, constantly reworking and readjusting his design that every part of it shall be perfect and that that no fold of drapery or spray of leafage shall be out of its proper place, never satisfied that his composition is beyond improvement while an experiment remains to be tried, sometimes abandoning his first design



FIG. 5.—A BURGHER OF CALAIS.

By Auguste Rodin.

for another that he believes to be better, but generally coming back to his original conception, reinforced, broadened, certified by manifold trials and variations—this is what costs him years of labor. When his work is done, you feel that it is inevitably thus and not otherwise; that each smallest fragment of it is necessary to the effect of the whole and has no existence apart from the whole; and the thought of the barbarian's hammer makes you shudder.

Gradually, by years of work and experience he grows stronger and stronger in the more purely sculptural qualities, in grasp of form and structure, in mastery of modelling; but even in such superb and balanced works as the "Shaw Memorial" or the "Sherman" statue, it is the design that counts first and last, and dominates the special interest of the details—a design free, expressive, complicated, as far as possible from the "elementary symmetry of the Medician Tombs," but nevertheless a design as imperiously conceived, as relentless in its dominance of the contributory parts, as intolerant of independent perfections. They are antipodal types of artist, these two Augusti, the natural designer who becomes a modeller through continued effort, and the great modeller who achieves, sometimes, an approach to satisfactory design. Which we shall admire or enjoy the more is a matter, largely, of our own relative susceptibility to the various elements of art. We may be thankful that two such men have existed in our epoch and that we have work so diversely accomplished to enjoy.

So far we have been dealing with what may properly be called the earlier work of Rodin, though the study of it has taken us well past his fiftieth year. This need not surprise us, when we realize that he was nearing forty when he became a recognized, exhibiting artist, so that all this work is that of little more than the first decade and a half of his independent career. In the development of his later style there is much that is more difficult to understand and to explain to oneself or to others, and

here M. Mauguier's volume, in spite of a puzzling style which may be partly or altogether the fault of the translator, becomes a real help. Through his explanations, difficult as they are to follow—above all, through his quotations from Rodin's own somewhat rambling talk or occasional writings—one gradually attains to some dim notion of the meaning and purpose of the sculptor's later experiments. To put it, as nearly as possible, into a word, from a realistic sculptor, Rodin has gradually become an impressionistic sculptor. The evolution which, in the art of painting, began with Courbet and ended with Monet—two men of considerable physical as well as moral resemblance to Rodin—has, in the art of sculpture, taken place in the work of one man.

The essence of this evolution is the transference of interest from objects to the light that falls upon them, and Rodin has, apparently, attempted something altogether new in sculpture, the carving in marble of an atmosphere, and the rendering not so much of the actual forms of the human body as of its luminosity. Of course nothing is so new as it seems, and the methods which Rodin has adopted have been used before and to some extent for the same purpose. He has only pushed them farther than anyone else, has bent his mind more exclusively to the attainment of certain effects, and has more ruthlessly sacrificed everything else in the process. Indeed he himself maintains that so far from being new, the methods of his later work are based on the only right comprehension of the art of the Greeks, which has been misunderstood by everybody else, and that he is proceeding as they did, while others have only unintelligently imitated their works. Whether the use of large masses and united surfaces by the antique sculptors was really intended to produce an equivalent effect to the luminosity of flesh, or whether it was simply a part of the Greek conception of form—an elimination of the non-essential and a delight in largeness for its



FIG. 6.—ETERNAL SPRING.

By Auguste Rodin

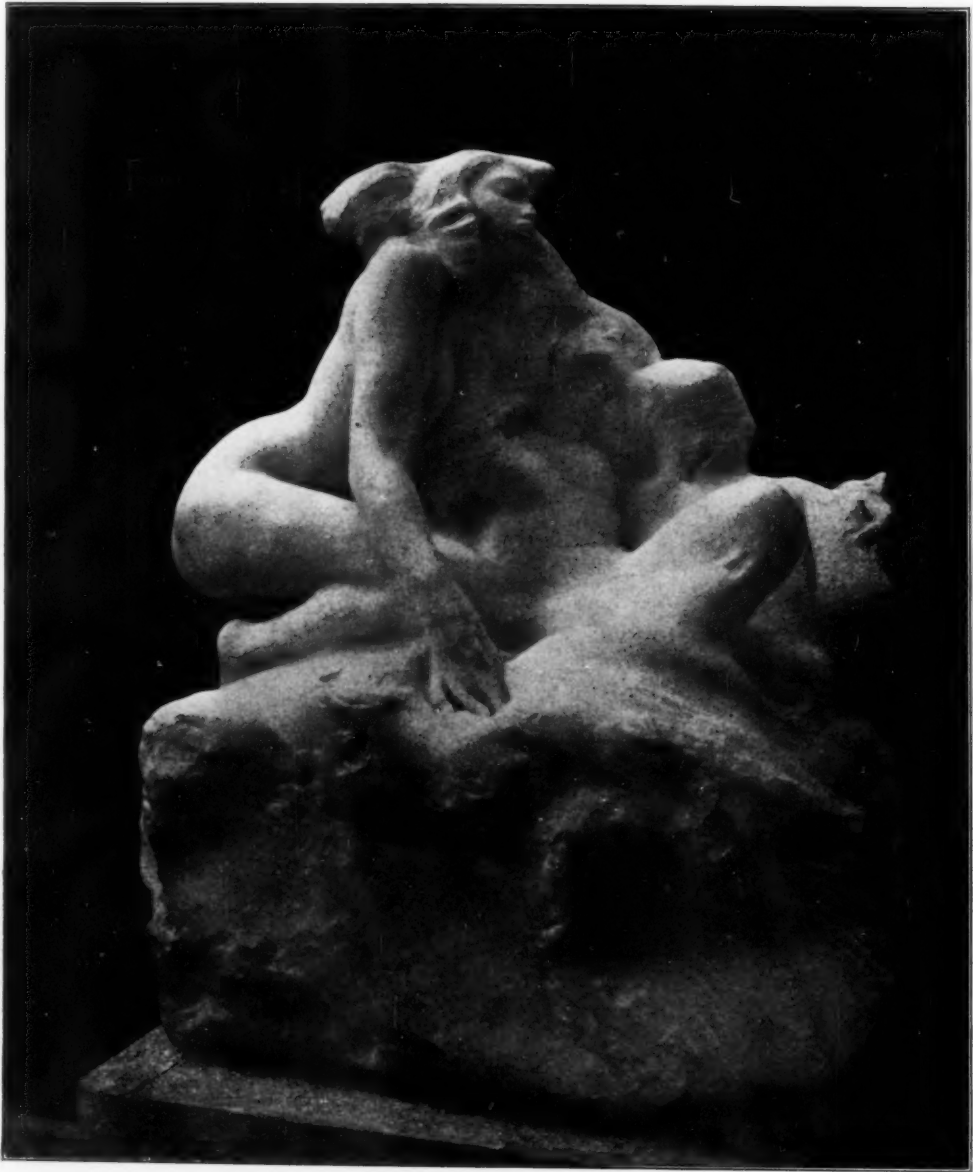


FIG. 7.—NEREIDS.

A Group at the Base of the Victor Hugo Monument.

By Auguste Rodin.

own sake—its results have a certain similarity to those attained by the Venetian painters in their effort to attain light and atmosphere. When one passes from Florentine to Venetian painting, the treatment of form is perceived to be almost more radically changed than the treatment of color. It is not only that the line is disguised and the edges melted away, but all the forms become larger, rounder, smoother, less accented. The Florentine interest in bone and sinew and muscle, in joints and attachments, stresses and pressures, disappears, and we have, instead, broad, glowing masses that seem almost unorganized, so faint are their interior markings. All this was not merely because the Venetians liked fat women, nor was it, as the Florentines thought, because the Venetians couldn't draw. In the same way some critics of Rodin's later work have so far forgotten the "Age of Bronze" as to reproach him with not knowing the figure. It was an amplification of modelling for the sake of obtaining light, and this "amplification of modelling" is what Rodin has introduced into his later sculpture. To get rid of the harshness and wiriness of edges, to spread the lights into their surroundings as lights do spread in nature, he has actually thickened his forms to correspond with the apparent thickening of natural forms under illumination; he has gained breadth of effect by filling up hollows and atmosphere by diminishing shadows, and has enveloped his figures in a mystery like that from which emerge the ghostly presences of modern men and women in the portraits of Eugène Carrière. The figures of the Nereids from the Hugo monument, and the figure of the poet himself, are capital examples of the method. The forms are enlarged and nowhere sharply made out, enveloped in a veil of unremoved marble as in the unfinished works of Michelangelo, and the effect is a curious blurring such as modern photographers seek by throwing their pictures slightly out of focus.

It was a desire for escape, by mystery, from the harshness of the matter of fact

that led the Florentine sculptors to the invention of a substitute for color in their much more delicate system of reticent half-modelling. It must have been as much the relief he found in mystery as his own impatience or the impatience of his patrons which led Michelangelo to leave so many of his works unfinished. In his deliberate search for means of expressing mystery and light Rodin has seized upon the abstraction of the Greeks, the low relief of the Florentines, the unfinish of Michelangelo, and has carried each to extremes never before contemplated. Our opinion of the result must depend on whether we feel it to be worth while—whether we think the novel achievement altogether compensates for the sacrifices made in its behalf. As Monet has unquestionably painted light as it was never painted before so has Rodin modelled light as no one ever thought of modelling it. In both cases the question, to which every one will have his own answer, is how far the end justifies the means? In any case it is surely a gain to have a new kind of achievement, however strongly one may believe that the old kind was, on the whole, more important.

As long ago as when he made the bust of Mme. V., now in the Luxembourg Gallery, Rodin showed the fascination that masses of unsmoothed stone had for him, using them here for the sake of contrast with the exquisitely modelled and finished head—one of the most delightful and subtle pieces of work produced in modern times. In this case he carved a part of the amorphous mass into a spray of flowers, presumably suggested by the accidental shape of the unremoved marble, which I have always wished somebody would take away; the rest of it has an undoubted value, suggesting a fur pelisse, treated sketchily as a painter might indicate it, out of which the smooth white shoulders emerge into palpitating beauty. Since then his use of such rough masses has constantly increased until, in some of his later works, there seems to be more of them than of the figures which grow out of them, and one has



FIG. 8.—BUST OF MADAME V.

By Auguste Rodin.

seen, in his work and in that of some of his imitators, such unfinish deliberately prepared for from the beginning and shapeless masses of clay added to the model to show where the marble will be left uncut away in the definitive production. Finally he has allegorized this method and produced in "Thought," a female head, visible only from the chin upward, emerging from a rudely squared

times, an element of challenge in his ostentatious disregard of the common prejudice in favor of the completed and the intelligible, as if he felt obliged to exaggerate his own methods in order to keep up an excitement about his name; and one feels this especially when one finds him transferring this use of intentional roughness from marble to bronze, as in the unexplained

excrescence upon the nose of the bronze study for the head of "Balzac," the curious little dabs upon the left breast of the magnificent bust of Jean-Paul Laurens, or the strange medley of bands and straps of clay, reproduced in enduring metal, which stand for the coat in the equally fine bust of Puvis de Chavannes. The suspicion may be entirely unjust. Certainly such maneuvers are unworthy of so eminent a talent, and certainly such works as the two last mentioned stand in no need of any such adventitious appeal to our interest. But it would not be altogether strange if an artist, fundamentally of a simple and instinctive nature, acclaimed as a poet and a mighty thinker as well as a master of masters, should become somewhat dazzled, lose, a little, his sense of proportion, and end by making a fetish of himself, his ideas, even his mannerisms.

Is the much discussed "Balzac" statue a masterpiece, an error, or a bad joke? It has been called all of these things. M. Maclair, speaking apparently, for the artist himself, gives us an account

of the reasons why it is what it is. The main point of the explanation is that Rodin wanted to avoid the frock-coat style of statuary. A statue was a proper form of homage to an athlete or a warrior, whose physical perfection was a great part of his effectiveness, but it is absurd to make full length statues of men whose bodies count for nothing in their fame, and whose costumes are ugly



FIG. 9.—BUST OF PUVIS DE CHAVANNES.

By Auguste Rodin.

block, what M. Maclair calls "the very symbol of his art." Such works are, by their very incompleteness, stimulating to the imagination, but one wonders if there is not, occasionally, a hint of affectation in all this, of strangeness for strangeness sake, of a desire to shock into attention the inattentive or the *blasé*. It is difficult to believe that there is not, at



FIG. 10.—BALZAC.

By Auguste Rodin.

and unsculpturesque. Victor Hugo had been transformed by the artist into a kind of nude sea-god, but Balzac's well-known physical peculiarities precluded such treatment, and his frog-like body would have been imitatively grotesque if exposed to view. The logical monument to such a man would have been a bust with an inscription, and, perhaps, with allegorical figures; but since a statue it was to be, the problem was to find some method of concentrating the attention upon the head. Rodin had made a vigorous bronze study for this head, already mentioned, but in the statue he seems to have reworked it, exaggerating his exaggerations in the rage for expression, until it looks more like the head of a Minotaur than of a human being. Then he clothed the figure in the historic bath-gown, and, on his principle of amplifying the modelling, "proceeded to simplify the folds until he had left only the two or three essential ones. The result thus obtained, with the disproportion of body and legs, led Rodin to hide the short, ugly, useless arms under the drapery, and the figure thus assumed," in M. Mauclair's own words, "pretty much the appearance of a mummy, of a sort of monolith . . . the whole work gives the impression of a *menhir*, a pagan dedicatory stone."

The description could not be more exact, but was it not permissible for the Société des Gens de Lettres to decide that a *menhir* was not precisely what they had ordered?

Mr. Brownell has said of this statue that "whatever its success or its failure, it emphasizes the temperamental side of Rodin's genius, which is here unbalanced by the determination and concreteness usually so marked in his work." Perhaps it is only another way of saying the same thing to call it the aberration of an eminently concrete genius struggling with the abstract, of a naturalist and a craftsman attempting pure poetic expression.

If, in the discussion of these works, I have spoken much more of methods than of imagination, it is because every-

body speaks of imagination and hardly anyone of technique, and because the plastic imagination—the imagination of the artist—speaks through forms, and the best way to realize the nature of an artist's imagination is to try to understand the forms he has created. But if I have given the impression that Rodin is not an imaginative artist—that his realism is of the commonplace *terre à terre* kind which copies rather than creates—I have not given the impression I have intended. I have already said that an artist of the type I am trying to describe is a craftsman, a realist, and a romanticist, and in Rodin the romanticist is nearly as strong as the realist or the technician. It takes imagination of a high order to conceive a figure as thoroughly as the "Danaïd" is conceived, it takes invention of a still higher kind to produce such a wonderful and passionate group as the "Eternal Spring," and many of these smaller groups and figures are wonderfully composed also, if one considers them separately. It is only in his larger compositions, in work that should have a decorative purpose and a formal relation to its surroundings, and in occasional eccentricities and angularities, that one feels seriously the lack of designing power. The lack of imagination, after his first two or three figures, one never feels, and however unideal his work may be thought to be, it cannot be called unimaginative; however scientific it is never cold-blooded. Indeed his imagination is overheated, savagely voluptuous, not without a tinge of perversity—delighting, at its highest, in sensuous beauty and intensity of physical emotion, at its ordinary level in sheer animal force and the splendor of vitality, at its lowest in pain and horror and vice. M. Mauclair devotes some space to certain drawings of Rodin's which must, from his description, be extraordinary enough both in method and subject, and defends them from the charge of licentiousness on the ground that the artist's interest in them is pathological and quasi-scientific, and that they are no more ques-



FIG. 11.—VICTOR HUGO.

By Auguste Rodin.

tionable than anatomical plates. Moreover they are done for himself alone, as a part of his study, and are shown only to those who can understand them, while he has never "yielded to the fancy of modelling one of these subjects." Certainly his major works, full of passion as some of them are, are kept well within the limits imposed by decency in both subject and treatment, though he has done certain "sphinxes" and "nymphs" whose expression and type of feature are bestial and revolting, and one has seen other things which one does not need to be a rigid puritan to regret. Fortunately they do not form a very important part of his production, and the same heat of imagination which has produced them has endowed his finer works with an intensity of life that is as rare as the magnificent craftsmanship which has interpreted it to us.

The function of the critic is not to praise or blame, not even to weigh or measure or value, but to distinguish, to discriminate, to explain. His work is to show what a thing is, and how and

why it is so, to analyze and classify, to determine its genus and species and variety. As he is human, however, his own predilections, his likes and dislikes, will creep in to color his product, and if he is only honest there will be at least this advantage, that a real enthusiasm will give vivacity to his description of the qualities he most admires and a greater clearness to his perception of their absence. At any rate, the personal equation must be taken into account, and no one critic, however good his intention, can tell all the truth about any artist. This, then, is a sincere attempt to describe how Rodin and his art strike one person. Many other such attempts have been made and many more will be, and I have no illusions as to the definitiveness of this one. Let the reader take it for what it is worth.

Kenyon Cox.

The illustrations to this article are all derived from "Rodin," by Camille Mauclair, published by E. P. Dutton & Co., at \$4 net per copy.



BELLONA.

By Auguste Rodin.

Stained Glass in Private Houses

"Why is it that in America, where such very remarkable work has been done in church windows, you fill your houses with cheap and inferior glass?"

This question was asked me recently by an English artist, who has himself attained an honored position as a designer for painted glass. Of course, I replied that we had done fine work in both branches, that he must have been unfortunate in seeing only the poorest grade of our domestic work; but the mortifying fact remains, that in spite

mit designs at a given price, and then placing the order with the one who offers the most work is in itself ruinous, and reason enough for the deterioration of a beautiful form of house decoration. Some one has truly said that "Competition is the life of trade, but the death of prices," and we may well ask the question: If the price of glass is reduced, will not the product of necessity deteriorate? Has not such been the case with us? The country has been flooded with tawdry, cheap ornamental



FIG. 1.—WINDOW FOR THE TABARD INN FOOD CO.

Designed by Nicola D'Ascenzo.

of the wonderful innovations and developments in the manufacture of leaded glass as proven by many memorial windows, very little attention has been paid to a really fine adornment of our private houses in the same medium.

To a practical designer who has been brought up in the trade, it would perhaps seem easy to lay the fault at the door of the architects, who, in most cases, have it in their hands to order and pass upon designs. Indeed, in a large measure, this is true; but the custom of allowing several firms to sub-

"Art glass," as it is called, and it is no wonder that the better class of house owners prefer to have their windows of plate glass rather than endanger the otherwise refined effect by the use of leaded glass acquired in the usual way of so much per foot; or else they confine themselves to the simplest of colonial patterns, which, if the building be in that style, must always commend itself to our sense of good taste. But is it not to be deplored that in most of our expensive residences, where there is no need to calculate the cost of beautiful



FIG. 2.—PART OF MOSAIC GLASS WINDOW.

Designed for the Residence of the late William H. Vanderbilt by
John La Farge.

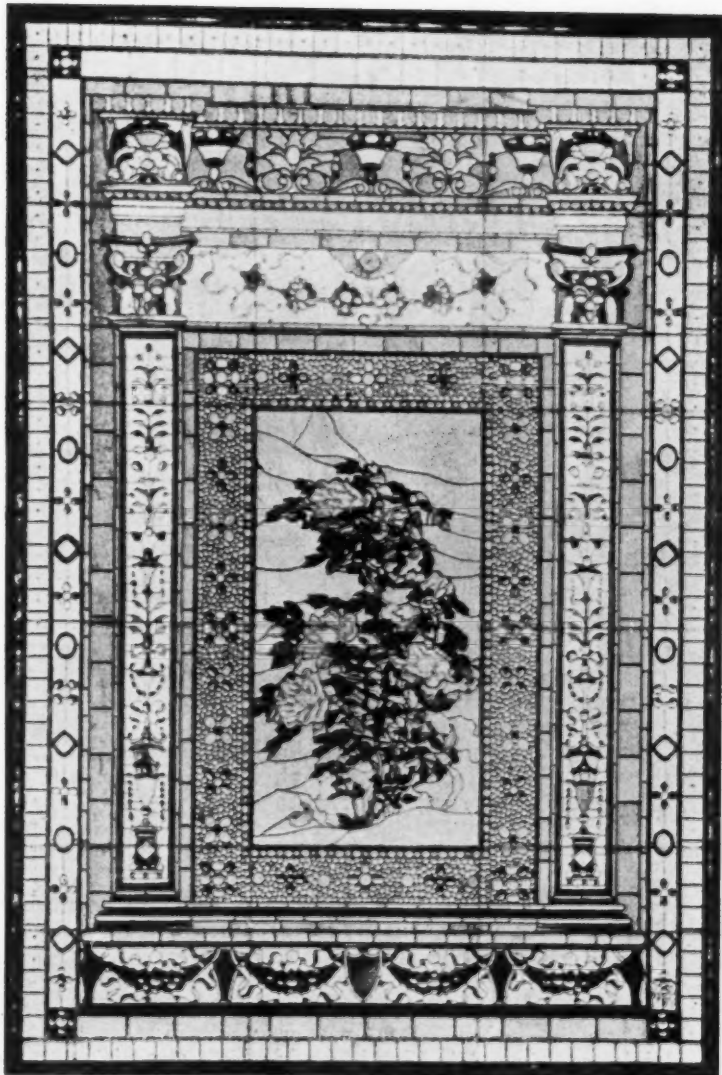


FIG. 3.—MOSAIC GLASS WINDOW.

Residence of the late Cornelius Vanderbilt. Designed by John La Farge.

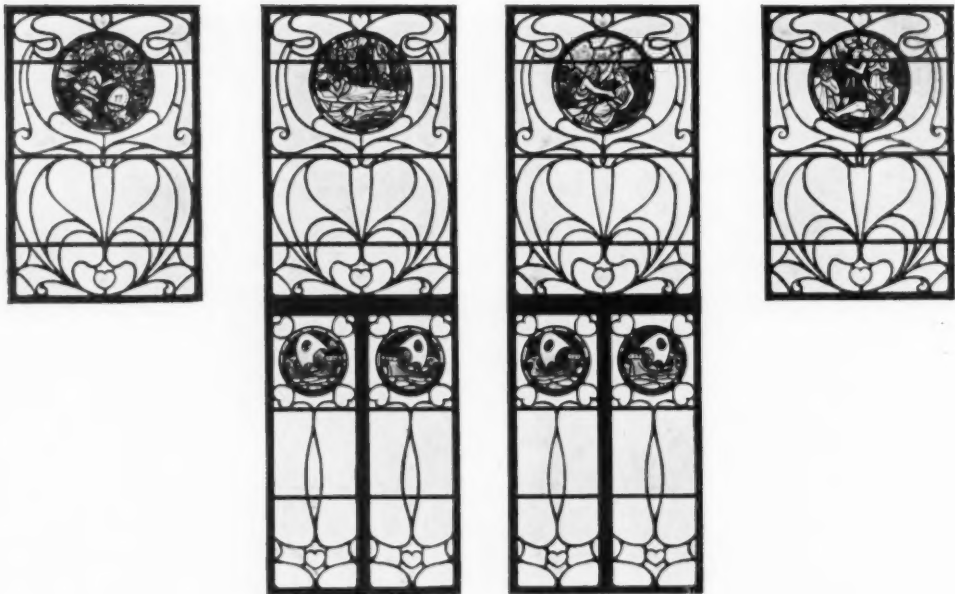


FIG. 4.—WINDOW IN THE RESIDENCE OF MR. JOSEPH F. FLANAGAN.

Newton, Mass.

Designed and executed by Harry Eldredge Goodhue.

decoration, we find so little of that art which might add a finishing touch to the loveliness of the whole?

There is every evidence that the absence of good glass is not due to lack of money. These very owners of costly houses will pay thousands of dollars for memorial windows in their churches, yet make but the slightest attempt to decorate their homes with the same material.

Should we not all welcome a time when we could point with the same pride to our achievements in domestic glass as we do now to the work which adorns our churches? Surely the opportunity given by private libraries and music rooms would be nearly as great an incentive for truly noble design as a church window. Indeed, in a few isolated cases, this has been so. Mr. La Farge has used his genius in many splendid mansions all over the country. Also, there is much work here of the better class by English glass stainers and designers. Mr. Burne-Jones and other men, whose talents have pleased

them high up in the scale where sordid commercialism can have no part nor influence, are frequently represented, but there are exceptional cases.

It is a common cry that stained glass darkens houses and shuts out the sunshine. Doubtless this impression is caused by the fact that much of our church work in opalescent glass is carried to excess in depth of coloring, without thought of what a window is primarily for, and our craftsmen in the making of house windows have often made the same mistake, but the fact that so much is wrong does not prove that all must be bad.

Consider what has been done in earlier ages. Municipal work, for instance, we find nearly always excellent and in direct opposition to the modern tendency, spoken of above, to darken and obscure the light. We can think of no better example of this good early work than the famous windows of the Laurentian Library at Florence. They are models of the skillful use of yellow stain on white antique glass, a wonder-

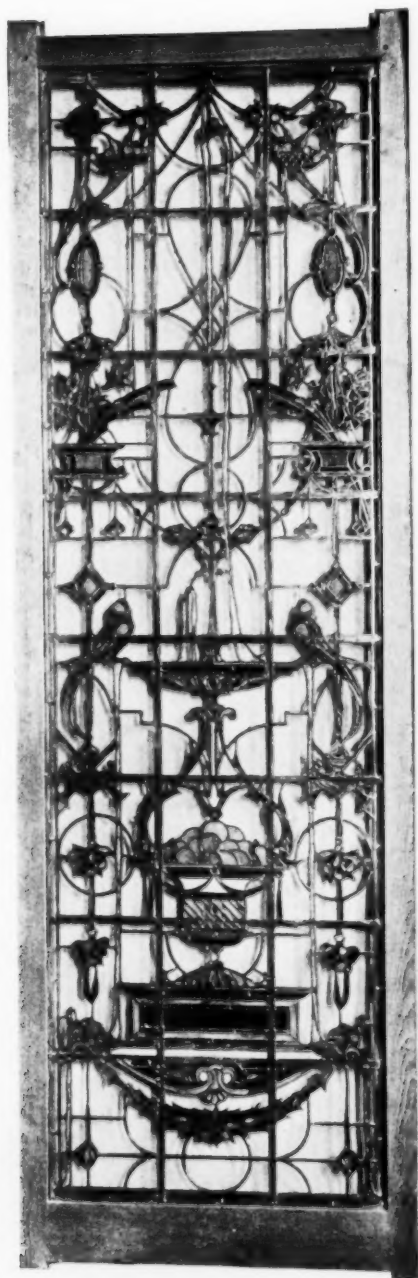


FIG. 5.—WINDOW IN THE HOUSE
OF MR. GEORGE GOULD.

Lakewood, N. J.

By Heinigke & Bowen.



FIG. 6.—LIBRARY WINDOW.

Residence of Mr. Marvin Preston.

By Harry Eldredge Goodhue.

fully satisfactory combination and here wonderfully done. All the effects of light and shade in the Renaissance ornament are produced by modelling in the

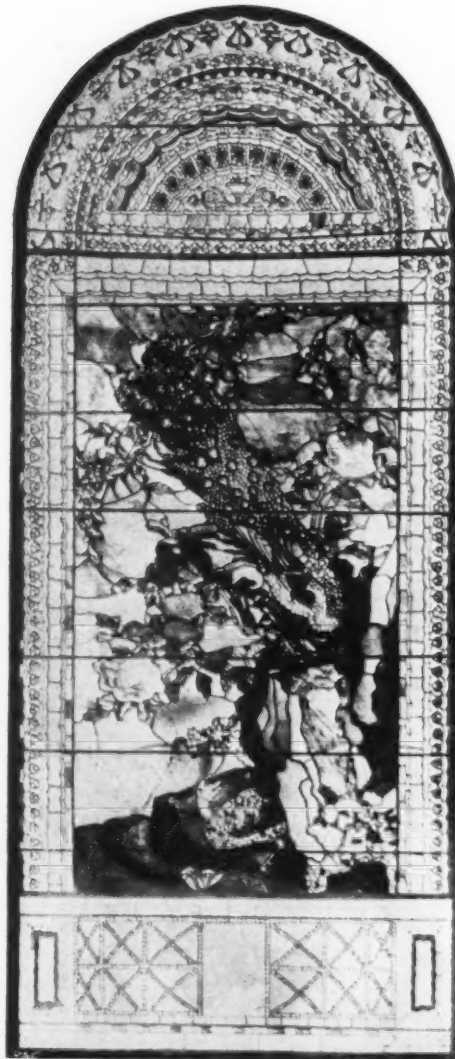


FIG. 7.—MOSAIC GLASS WINDOW.
Residence of Fred. L. Ames.
By John La Farge.

transparent stain; the light-giving properties are wholly preserved, yet the interior of the building is decorated and made radiant by the colored glass.

In England, and on the continent, tradition still holds, and a designer with imagination can carry out intricate ideas in his painted glass. A country where Heraldry has a place and meaning gives an enviable chance and the English glaziers are doing remarkable work to-day, following in the footsteps of their predecessors. There, time has stamped its approval on the use of stained glass for house decoration and no one is afraid of making a mistake in beautifying his home in the same way his forefathers did before him.

However, the question of light has not been so entirely neglected with us as is supposed, and much of the best American glass is remarkable for its absence of dark color. Perhaps no one has ever given more thought and attention to the leading of white glass than Mr. Otto Heinigke, of Heinigke and Bowen, some of whose work we are fortunate enough to have before us. He shows that charming and interesting effects can be obtained without color, or by an exceedingly spare use of it, and great refinement and style gained by a careful study of lead lines alone. It is a matter of regret to the writer that he is unable to show better examples of the work of Mr. Heinigke who has succeeded so admirably in his stand for real expression in lead that he should stimulate others to try for the same high excellence.

The two examples from the D'Ascenzo Studies also show a splendid feeling for lead and illustrate conclusively that we have in America men who can utilize and combine our own product of opalescent glass and the principles of the great work of the past. In the smaller drawing for the Tabard Inn Food Co., the arrangement of the leads is an object lesson, each strip of metal is a line of drawing; the design is drawn in lead, each piece being indispensable and not one more than is necessary. Mr. D'Ascenzo uses little or no paint, so that the effect of his mosaic of colored glass is undimmed by pigment. This work is expensive to produce, as the best of everything must always be, but not in proportion to its value as a



FIG. 8.—GOOD FOOD.

Designed for the Tabard Inn Food Co. by Nicola D'Ascenzo.

form of decoration. As before stated, this question of price has been, perhaps, the chief reason why domestic glass has not been developed with us to its fullest possibilities. The manufactur-

In the illustrations, we have endeavored to show that stained glass can be made a really noble form of decoration for houses, that its use need not be confined to church windows; that because a room is filled with leaded glass it need not necessarily be tawdry and cheap, nor out of key with its surroundings. In the other branch of the craft marvellous strides have been made, and at this day, when there seems to be a general awakening in all applied art in America, is it not time that good, really beautiful, stained glass should find its deserved place in the many fine homes that are constantly building.

Harry Eldredge Goodhue.

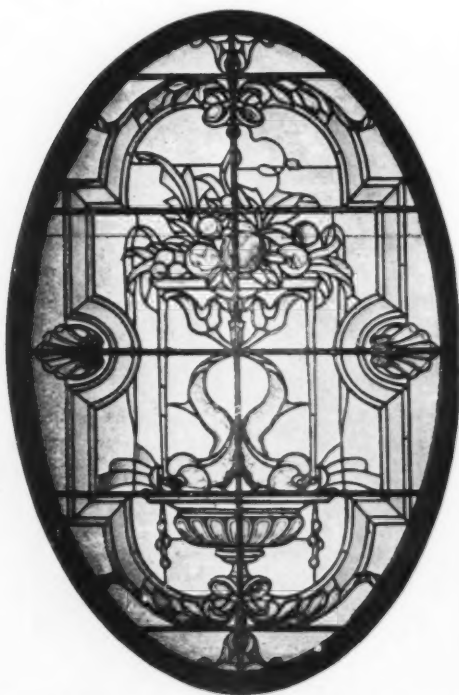


FIG. 9.—WINDOW IN THE HOUSE OF WILLIAM ROCKEFELLER.

By Heinigke & Bowen.

ers are usually men without much capital and cannot afford to give more than they are paid for; nor can the system of competition ever serve to elevate the standard; on the contrary, it cannot but lower it; for since competitions are frequently lost, men otherwise honest offer more than the allowance warrants; then, if they secure the order, when they make the actual glass instead of adding to and bettering the design, they must leave out all that adds to the expense, and usually the drawing is cut to pieces until its character is entirely lost; so we cannot wonder that the builders sometimes lose faith in the glazier.



WINDOW DESIGNED BY MR. H. L. BRIDWELL FOR HIS OWN RESIDENCE.

✓ The Wonder of Rimini

There are certain works of art, produced at the confluence of two epochs, which focus and fix, as on a photographic plate, the moment of transition from the earlier to the later period. The Cathedral of St. Francis at Rimini, "The Malatestian Temple," is of this class. It is an ancient Gothic edifice made over into the semblance of a Pagan temple,

for Duke Sigismondo Pandolfo Malatesta, two men highly typical, in different ways, of the time in which they lived; typical also of the beneficent intelligence and of the dominant will, for Alberti was a man of blameless life, an athlete, poet, critic, essayist, moralist, mathematician, engineer, inventor, painter, sculptor and architect, while the Duke was a



FIG. 2.—PORTRAIT OF SIGISMONDO MALATESTA.

The Church of St. Francis at Rimini.

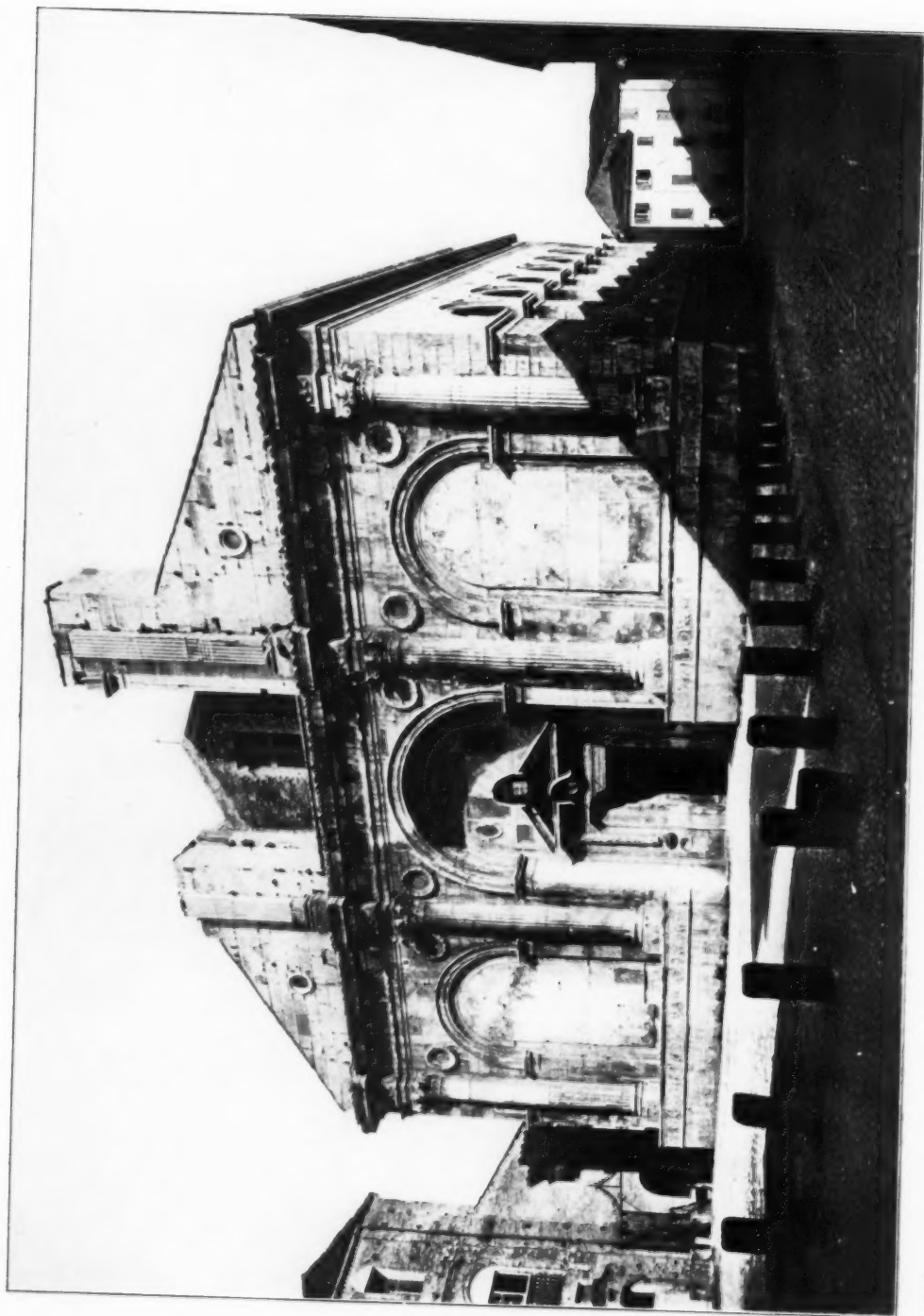
Leo Battista Alberti, Architect.

eloquent in every part of that new-born enthusiasm for classical antiquity which marked the transition Italy underwent in the fifteenth century from heroic to epicurean habits—from Christianity to that Neopaganism, which, spreading throughout Europe, persists even to the present time.

The church was built, or rather rebuilt, by Leo Battista Alberti, architect.

warrior, with a nature cruel and violent, stained by every crime, whose one redeeming trait seems to have been his enthusiasm for learning and beauty and his friendship for men of genius.

The corner-stone of the new edifice was laid in 1446. Forty years earlier Brunelleschi, standing within the Roman Pantheon, conceived his idea for the lantern which crowns the Cathedral of Flor-



Rimol.

FIG. 1.—THE CHURCH OF ST. FRANCIS.

Leo Battista Alberti, Architect.

ence; one hundred and eighteen years later "the hand that rounded Peter's dome" was forever stilled in death. These two events, separated by so relatively short an interval of time, may be said to mark the limits of the glorious period of Renaissance architecture in Italy. Of the men who rendered it illustrious none is entitled to greater honor than Alberti,

The bar sinister carried with it no particular obloquy in those easy-going times, and Alberti was brought up and educated like a young prince. After the first period of his youth was over he devoted himself to the study of the law, but his memory failing as a result of excessive application, he addressed himself to physics and mathematics, to literature,

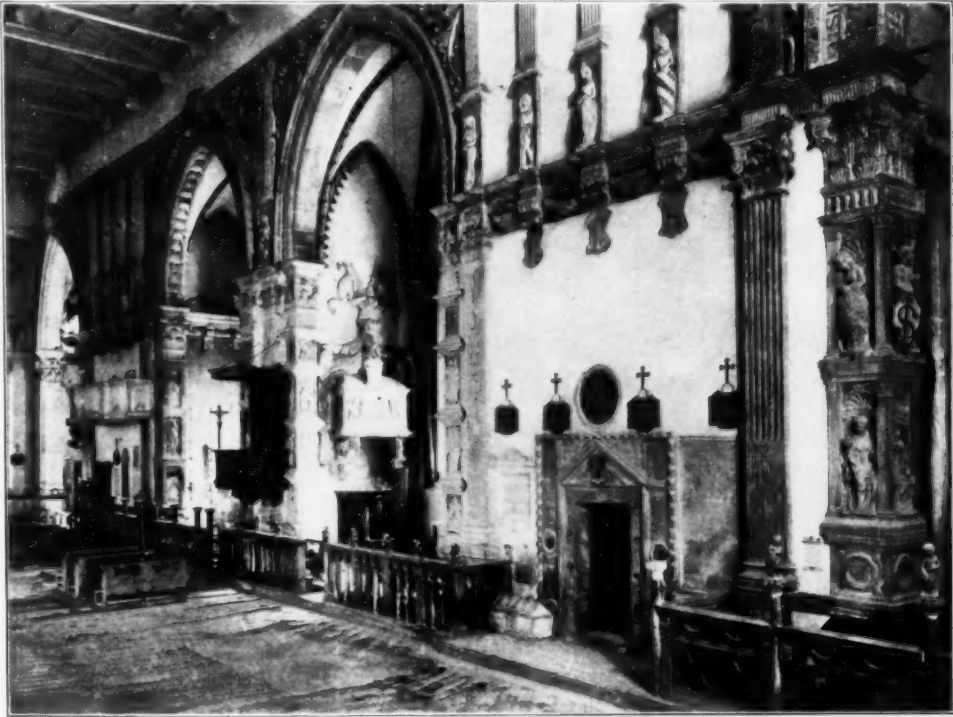


FIG. 4.—GENERAL VIEW OF THE INTERIOR.

The Church of St. Francis at Rimini.

Leo Battista Alberti, Architect.

not so much for what he actually achieved as for what he inspired in others. Coming before the golden noon of the Renaissance, he was its prophet and precursor. As Symonds expresses it, "He came half a century too early into the world, and worked as a pioneer rather than a settler of the realm which Leonardo ruled as his demesne."

Alberti was a scion of a noble, an almost princely Florentine family. Like Leonardo, and so many other illustrious men of the period, he was a natural son.

and to the study and practice of architecture.

Nicholas V., the reigning pope, discerning in Alberti a kindred spirit, made him his counsellor in architectural matters, and employed him in rebuilding the palaces and fortifications of Rome. It was doubtless while going up and down among the ruins of its ancient splendors that "the Grandeur which was Rome" impressed itself upon his sensitive spirit so indelibly as to impart to all his subsequent creations that something noble,

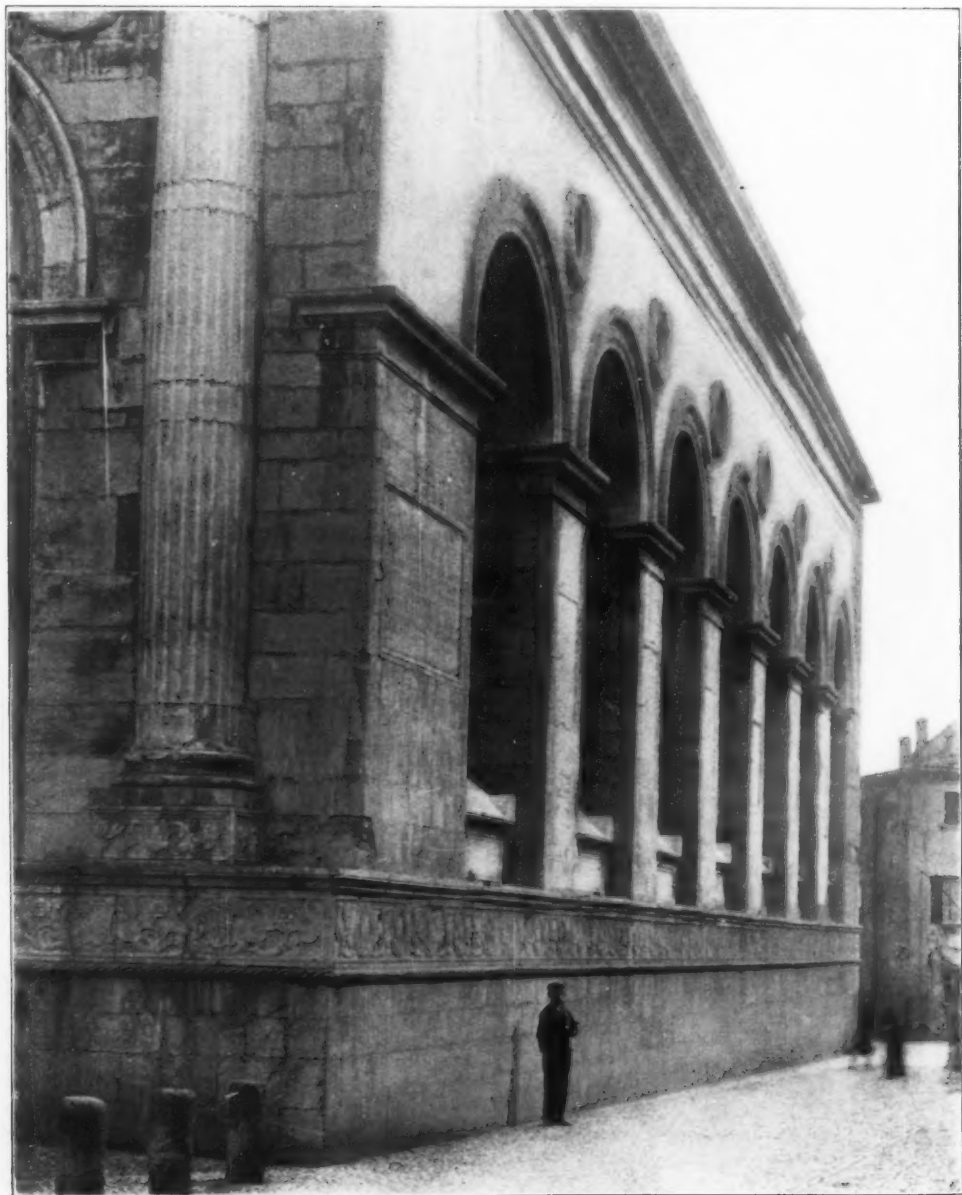


FIG. 5.—ARCADE OF THE SOUTH SIDE.

The Church of St. Francis at Rimini.

Leo Battista Alberti, Architect.



Rimini 1870. Arco di Augusto. Foto di Emilia Bologna

✓ FIG. 3.—THE ARCH OF AUGUSTUS AT RIMINI.



FIG. 8.—PRINCIPAL DOORWAY.

The Church of St. Francis at Rimini.

Leo Battista Alberti, Architect.



FIG. 6.—BASE AND PART OF A PILASTER.
The Church of St. Francis at Rimini.

simple and suave which is the distinguishing mark of his genius.

At about the age of forty, and therefore at the summit of his powers, he entered the service of Sigismondo. The court of the Duke, a liberal patron of men of talent, was a radiating center of the new humanism then beginning so wonderfully to infect every similar court in Italy. In the light of contemporary chronicles and pictures it is not difficult to reconstruct in imagination the life there. Warriors in fantastic armor, ladies in jewels and brocade, grave scholars and ecclesiastics in flowing robes, and youths in tights and loose-sleeved jackets, their long hair tumbling about their faces from caps jauntily askew, as Pintoriccio's frescoes show

them, after a morning spent perhaps in hawking or hunting, gathered in some enchanting spot to witness a tournament or hold a Court of Love, to engage in arguments about the ancients, or to listen to the recital of romantic tales of chivalry. In these days of hurry and worry and ugliness it is pleasant to contemplate a society of so varied and so beautified a leisure, wherein life went forward to the splash of fountains in trim gardens, instead of to the scream of trolleys in straight, endless, hideous streets. Yet for a just view the other side of the picture must not be ignored.

"But at this court, Peace still must wrench

Her chaplet from the teeth of war."

We discern the havoc wrought by barbaric passions breaking through the thin

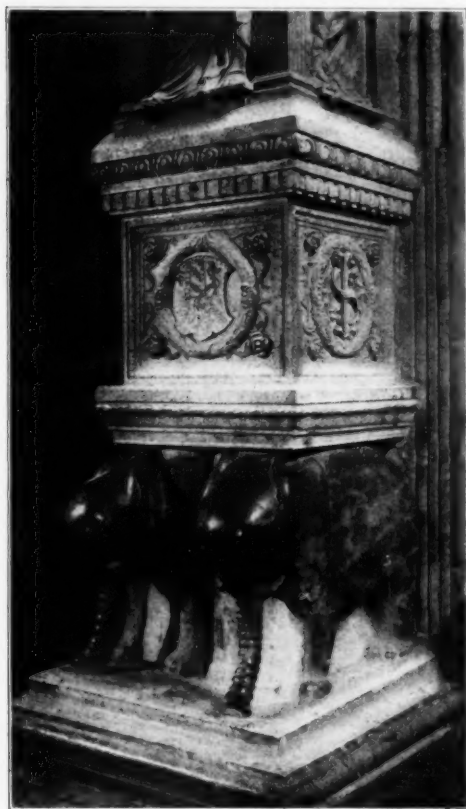


FIG. 7.—BASE OF A PILASTER.

mould of civilization, the clash of mercenary armies, beleaguered and sacked cities, famine, pestilence, massacre, rapine; the victors fearful still, the vanquished plotting still, or rotting forgotten in some unlighted dungeon; while about the throne a crowd of hungry parasites fattened upon the wealth extorted from a peasantry enslaved by outrageous taxes;—everywhere this contrast between squalor and splendor, exquisite art and rank injustice, civilization and barbarism.

Alberti was an accomplished courtier, and this, together with the lustre of his family and his renown as a humanist, to say nothing of his fame as an artist, made him a brilliant and important figure at the court of Sigismondo, who singled him out for especial favor and regard. Together they addressed themselves with enthusiasm to the converting of the bare old church of San Francesco into the first great masterpiece of Renaissance architecture. The Duke's ardor knew no bounds. He is said to have taken in one year thirty chariotsful of marbles from the basilicas of Ravenna; he carried away the bridge of Fano, and wrecked the antique quays of Rimini to quarry out his temple, and he plundered Greek islands of reliefs, to be built into its walls.

At Rimini there stands the arch of Augustus, with which the Romans, in a spirit and with a sentiment which cannot be too highly praised, marked the beginning of that Flaminian Way which led to their proud, far-distant capital. This arch supplied Alberti with the motif for his facade, while the south front, with its noble succession of arches, was perhaps inspired by some remembered aqueduct of the Campagna. The band of ornament which crowns the stylobate is made up of a succession of wreaths which contain the Malatestian black elephant (quaintly rendered by some sculptor who probably never in his life had seen the leviathan of beasts), alternating with the interlaced letters "I S," symbolical of the fair and learned Isotta, Sigismondo's mistress, afterwards his wife,—a theme which is repeated with variations throughout the church. On the

front this splendid plinth supports a composite order of four columns, with sculptured bases and capitals of a curious originality, flanking three arches, the central and largest of which contains the principal entrance, with its over-heavy entablature and framework of marble paneling, reminiscent, like the twisted torus of the stylobate, of the earlier Gothic manner. Even in classic architecture there are few finer episodes than the majestic arcade of the south side, particularly when it is considered that this was made to conform to a wall already built, and to openings already established.

The upper part of the pediment was never completed, nor the dome added with which we know the structure was to have been crowned, since it appears upon the Malatestian medals of the period. We cannot doubt that Alberti would have combined these various elements into one harmonious whole, for even in its unfinished state San Francesco is a masterpiece, uniting as it does a Roman simplicity and grandeur of outline with the delicate, lovely and spontaneous detail of the first and most brilliant period of the Renaissance, for later pedantry put fancy to flight, and knowledge killed originality.

Nowhere in Italy is there an interior more characteristic of the early Renaissance, with its union of eclecticism and intense personality. Symonds describes it as "a strange medley of mediaeval and Renaissance work, a symbol of that dissolving scene in the world's pantomime when the spirit of classic art, as yet little comprehended, was encroaching on early Christian taste. . . . Allegorical figures designed with the purity of outline we admire in Botticelli, draperies that Burne Jones might copy, troops of singing boys in the manner of Donatello, great angels traced upon the stone so delicately that they seem to be rather drawn than sculptured, statuettes in niches, personifications of all arts and sciences alternating with half-bestial shapes of satyrs and sea children—such are the forms that fill the spaces of the chapel walls and climb the pilasters and fret the arches."

Much of this sculpture is incorrect in

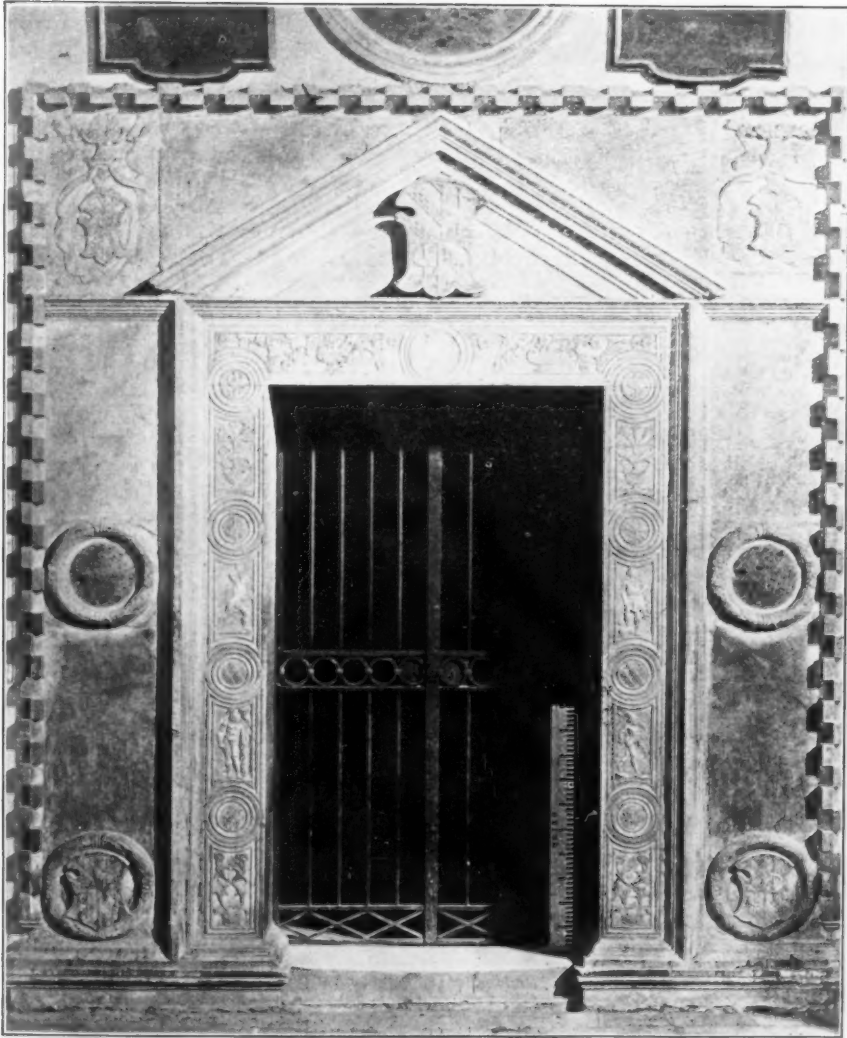


FIG. 9—AN INTERIOR DOORWAY.

The Church of St. Francis at Rimini.

Leo Battista Alberti, Architect.



FIG. 10.—ANGEL IN LOW RELIEF.
Church of St. Francis at Rimini.



FIG. 11.—ANGEL IN LOW RELIEF.
Church of St. Francis at Rimini.

construction and detail, yet spontaneous and lovely to an extraordinary degree, wrought with such freedom, spirit and precision as to seem fairly alive. Some mystery surrounds its authorship, but it is chiefly attributed to Matteo di Pasti and Augustino d' Antonio di Duccio. As the influence of the sculptors of Florence is everywhere apparent, it is not improbable that pupils of Donatello and Benedetto da Majano, animated by the spirit of their masters, lovingly wrought the soft white stone and the red Verona marble into these strange and beautiful

forms of their romantic imagining. The Malatestian elephant, the Isotta monogram, and the palmettes and ultra-heavy Greek wreaths which are the sign manual of Alberti, occur everywhere. On one of the tombs is a fine portrait of Malatesta, and in another part of the work that of Alberti himself. The frames of the side-chapels, carved by Duccio and the rest into an army of arts and sciences, planets and signs, gods and goddesses, have crowded out every sacre image until the calendar of the seasons displaces the calendar of the saints. It is small



FIG. 12.—BAS RELIEF.

The Church of St. Francis at Rimini.

wonder that Pius II, himself arch-patron of the Renaissance, was scandalized and is said to have declared that San Francesco more resembled a heathen temple than a Christian church.

It is evident that the lucid and grave genius of Alberti had little to do with this confused interior. It is probable that having solved the problem to his liking, he turned to the solution of others, and left Matteo di Pasti and his co-laborers to complete and adorn what he had planned, in whatever manner their fancy pleased. This is the more likely from what we know of the complexion of Alberti's mind. In his philosophical outlook upon life, his scientific curiosity and his pantheistic feeling for the world he has shown himself to be perhaps the first modern; it is certain that he was the first modern architect—the man who merely plans and leaves the execution to others. Before his day the architect was an inspired craftsman, working not in the closet but in the open, with actual materials, himself overcoming the difficulties his projects involved. In such travail, we know, Brunelleschi, the last

of the old order, built his dome; Alberti, the first of the new, was a gentleman, the friend and adviser of princes, an antiquarian enthusiast, a chamber architect in point of fact. Palladio, Jones and Sir William Chambers were his logical heirs in subsequent ages. His advent marks the beginning of the divorce between design and artizanship from which we suffer to-day. The blighting effect of this divorce upon the art of architecture is unquestionable, but it did not manifest itself so long as there were still in the world able and inventive craftsmen to execute and adorn the ambitious designs of the architectural theorist. Indeed, at first there was gain rather than loss, for the early buildings conceived in the new manner showed an order and a method which their predecessors lacked. This is the great excellence of the church of San Francesco, taken as a whole: it unites the simplicity, restraint and coherence of classic work with the fecund and vagarious charms of Gothic; it is "a moment's monument"—a moment of vast significance in the history of European art.

CLAUDE BRAGDON.



TOMB IN THE CATHEDRAL OF RIMINI.

M. 1011

Mt. Sinai Hospital

Mt. Sinai Hospital occupies the block between East 100th and East 101st Streets—Fifth and Madison Avenues; a plot measuring 200 by 425 feet, very closely. The buildings are rather too crowded upon it, a result natural from the serious carrying out of the worthy plan to put every separate department into a separate building, and to make each building as large as could be needed. Moreover, the buildings are rather high, the main structure on East 100th Street occupying five full and very high stories with a half sunk basement, and one of the minor buildings having six full stories of more usual height. This height of the buildings increases the difficulty inherent in their being somewhat crowded. The maker of the plan has been put to it to provide such a disposition of his open spaces—his rather small courts, lanes and gangways, open to the sky—that the windows of the lower stories should receive a fairly adequate amount of daylight.

Shall we, in this brief discussion, talk of the avenue lines as if they ran north and south—the street lines east and west? They are very nearly no-notheast (as an old quartermaster would say), and the opposite: west-nor-west and the opposite. But if we must write short, then, in the block plan, the southernmost buildings, those which stand fronting on East 100th Street, are the great pavilions of the hospital proper; and the central pavilion, standing back a little from the street, is the Administration building. In the southeast corner is the Dispensary, the Out-Patients Department; and north of this the Training School for Nurses, these two fronting on Madison Avenue. Then, going from east to west along East 101st Street, stand,

The Pathological Building,

The Isolating Pavilion, for cases of contagious disease occurring in patients already in the hospital—for none such are admitted, knowingly.

The Kitchen Building, the largest of the row, and nearly in the middle of it.

The Children's Pavilion.

There remains only the "Private Hospital" on Fifth Avenue, the long building divided up like an apartment hotel, into small and larger sets of rooms given patients desiring private quarters for themselves and friends.

This completes the list of separate buildings: and it need only be said that every department is housed in a complete and perfectly well-appointed set of rooms, large and small: that communication between departments is kept up everywhere by corridors in the cellar, under the pavement of the courts, and by glazed galleries high in air: that no thought and no ability has been lacking to make of this too concentrated group of buildings a faultless modern hospital.

This is what has come of the agitation for light, wood-framed, hospital buildings which might be destroyed at frequent intervals. The advocacy of that theory, the preaching of that doctrine, dates from a time not earlier than the Civil War in the United States, when it was found, or believed, by so many physicians, that the field hospital of the lightest shacks and sheds was better for the sick and wounded than the most carefully planned building of solid structure. The sheds and shacks could be burned down, or torn down and carried away and the materials burned, at frequent intervals; and with them would go contagion; the presence in the atmosphere of the ward of those influences which the walls, floors and ceilings could not but absorb and could not but give out again. Is there any reason for the abandonment of that scheme other than the common and very natural desire to build handsome buildings which shall be a monument to the liberality of the donors?

The owners of the plot, the founders of a great hospital, wish for two things: they wish to occupy the whole tract with buildings, which they could not do if one-

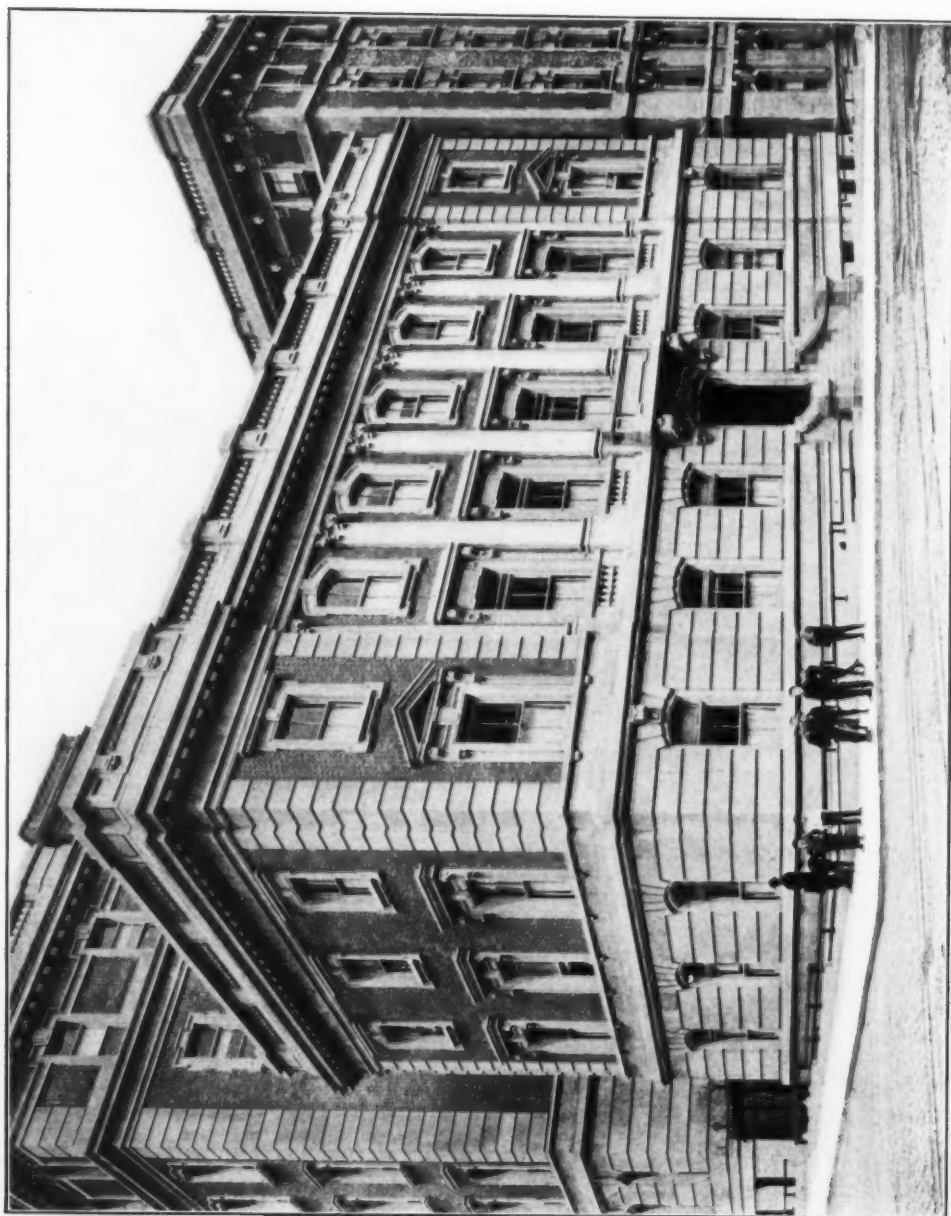


FIG. 1.—THE MT. SINAI HOSPITAL.
100th St. and Madison Ave., New York City.

Arnold Brunner, Architect.

half (say) were to serve the needs of the hospital while the other half was in process of being destroyed and renewed; they wish also for a monument. In this last desire they are exactly on the same footing as the present owners of the precious buildings left by former generations, which we, the visitors from a distance, long to see preserved in their untouched decay or lack of good repair, that their original beauty, the touch of the artist's hand upon them, shall remain unconcealed, unmingled with the additions and alterations of less artistic times and men. But the Venetian and the Florentine owner of such treasures disputes this right of the archaeologist and the worshipper of fine art to tell him how he may treat his own possessions. He, the citizen who lives in the shadow of the noble building, wants to see that building smooth and clean, spick and span, with windows fitting tight and walls that show no lack of repair. There are, after all, but few persons who are not of this mind. Is it not true that, while the doctrine of non-restoration has been preached strenuously and eloquently for fifty years, not one rich man has been found—not one—to purchase and save the exquisite private buildings with which the towns of France, Spain, Italy, England and Germany were once adorned? Every student who has travelled, or even bought photographs rather freely, during the last forty years, knows of scores of such treasures which the world will never see again, which once graced the by-streets and the narrower canals, the humbler suburbs, the less important towns; and which have since been repaired out of all character and all artistic value, even if they have not been torn down and replaced by buildings more in the modern mode.

The physicians who found that they were not to have temporary hospital buildings, in the great town at least, set themselves to providing a series of maxims for the guidance of those architects who would build the permanent hospitals. The walls were to be sheathed within by non-absorbent material—glazed tile or even plate glass: the joints

between such tiles or the like were to be filled with a cement of tested, non-absorptive material; the angle between wall and floor, between wall and wall, was to be filled with a rounded moulding of some kind, a hollow curve, a concave sweep from flat surface to flat surface so smoothly combined with the flat surfaces that no dust should lodge, that no impurities, even if invisible and intangible, should find harbor, and which should be open to the detergent rush of water from a hose. In these and in similar ways the buildings were to be made disease-proof, and it is assumed that every great hospital which we see erected in our towns nowadays has been thoroughly fortified in these scientific ways. There is no doubt whatever that in the case before us these precautions have been taken with complete and successful thoroughness.

In treating the artistical character of such a building as that shown in Fig. 1, as also in treating the whole group as given in Fig. 5, the different special conditions must be considered. What is "Architecture," the fine art of architecture, when existing in connection with a huge and costly building of strictly utilitarian plan and disposition?

When this question is asked in connection with the ordinary sky-scraper, the steel-cage building, whose thin outer shell of cut-stone is designed in close imitation of a massive tower of masonry, the answer is easy: It is *not* architecture in the artistic sense. In the case before us, however, the solid walls, pierced with normal windows, carrying floors and flat roofs in the old-fashioned way by giving direct support to beams and girders; masonry used everywhere as the carrying material and the enclosing material; in this case we may ask the exterior design to prove its right to be called good art. Some inevitably ugly things there are indeed, seen plainly in Fig. 2 and Fig. 5,—the huge rectangular masses which rise above the roofs. These are the heads of elevator towers, giving access to the "sun-parlors" or solaria and to the children's play-ground on the roofs; other smaller projections are skylights and ventilators; and the pair of

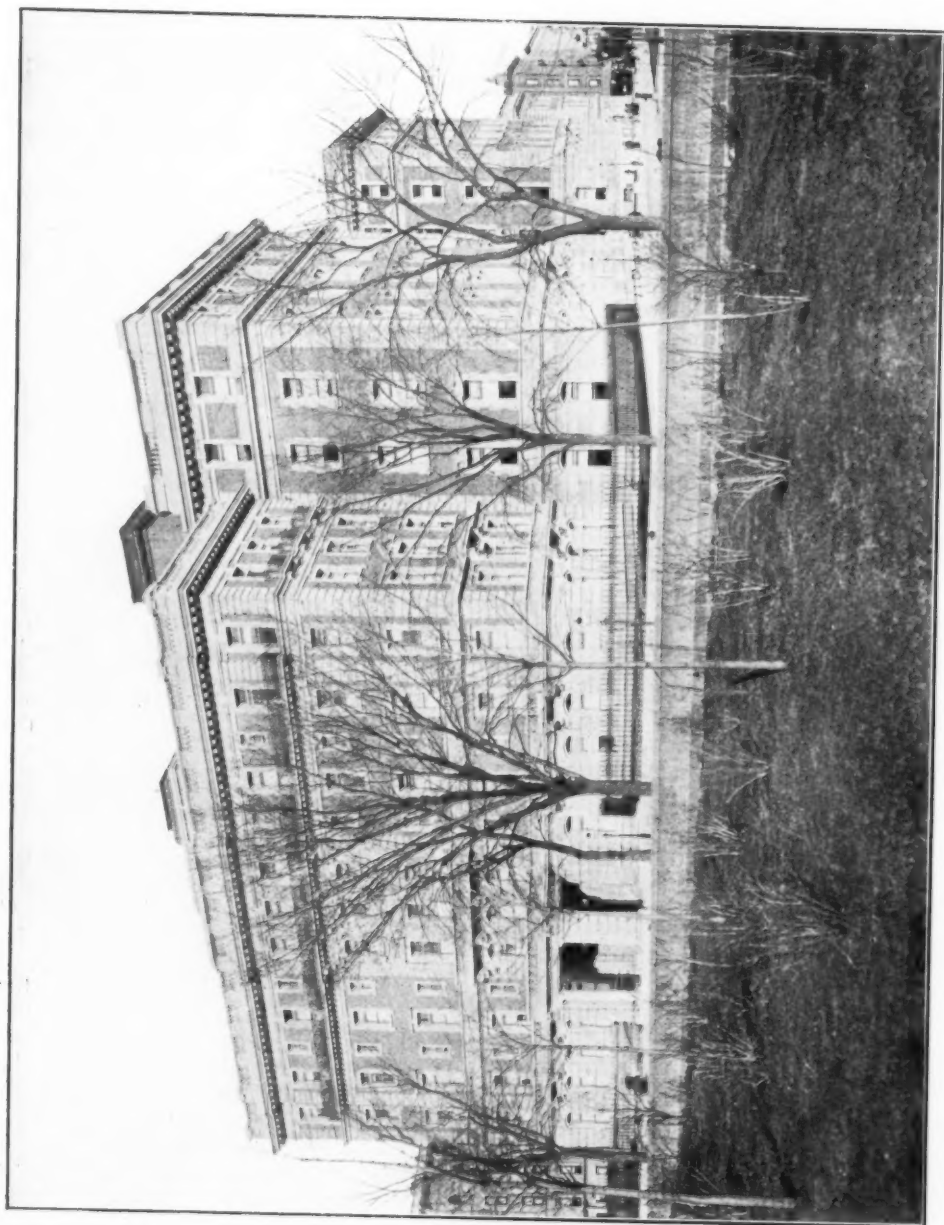


FIG. 2.—MT. SINAI HOSPITAL.
Fifth Avenue from 100th to 101st Streets, New York City.

Arnold Brunner, Architect.

chimneys showing in the middle of Fig. 5 mark the top of the Kitchen Building. As to these ugly things, it is probable that they must be accepted—passed without comment upon their appearance. Can we ask the designer why he has not brought them into shape? Could Inigo Jones or Bramante or Jacques-Ange Gabriel have included them in the general design? Are you prepared to say that no cylindrical water-tank shall be mounted on the roof of your next stately building—or that, if it be unavoidable, you guarantee its artistic treatment? If not, are you ready, then, to say: There is no architecture, no possibility of architecture: only buildings disfigured and transmogrified by practical devices which we cannot subdue? Or do you accept the inevitable, and design your building as best you can; although it stand in a pit, because the basement-story and sub-basement, need areas for light—although it may have neither visible roof nor effective chimney-shafts—although wires in great bunches may be strung along its front and over its roof—although the iron bridge of the elevated railway may half conceal its front?

Such hard conditions confront him who would design a building to meet those modern requirements in which the beautiful aspect of things is hardly regarded. And looking at Fig. 1, and noticing the awkwardness of the three-story building set close to the six-story building, with but a very narrow recess between them, just enough to allow the return of the string-courses, the student is left wondering whether any treatment of the two structures could have reconciled them, each to the other, and have united them into one street front. Could any designer make these into one subordinate group of the whole hospital, in better fashion than is seen in the photograph? So on the other front at the left of Fig. 1, where the buildings on East 100th Street show and where an open driveway used as an entrance for ambulances, separates the dispensary building from the main hospital, the question comes up again, What would the purist in proportion, a designer who was willing and able to make something

else give way to his imaginative composition—what would he have done to better the not very significant juxtaposing of the two pavilions? Let us consider, in Fig. 2, the relations between the private hospital on Fifth Avenue and the pavilions of the main structure. It is evident that a proper consideration for economy and logic required the smaller scale, the lower story, the correspondingly narrower windows, the less ponderous cornice, the somewhat smaller string-courses of this building on Fifth Avenue; and yet the question must arise and remain unanswered; What does the artistic designer find lacking here—what would he do or what would he have done to have united these buildings with others into a design?

Observe that even a complete answer to these questions would not be a complete criticism of Mr. Brunner's design. It is an objection made to criticism of a work of art by artists in the same line of work, that the critic sees how he would have conceived the design, how he would have solved this problem; and so is inclined to be unjust to him who has tried to solve the problem in a wholly different way. So here: the critic, if practiced in architectural design, sees his own design for these buildings "rising out of the ground," as the observer of Camille Corot's practice reported, when he found the master at work in the forest of Fontainebleau. He may think even that he sees the members, doors, windows and balconies, larger in the pavilions, smaller in the private hospital, and yet harmonious in a way to make one design of the whole group. At present the observer is conscious only of the feeling that here are detached and separate buildings built in the same style—or the same manner, if there is no "style" to be predicated of them—with details of the same character, built of the same materials, and having the same general aspect. These characteristics, common to all the chief buildings of the group, or to all that are seen in the photographs which accompany this article, are what there is to make one design of the whole. It is therefore a matter of regret that the central pavilion, seen from

afar in Fig. 5, and with a detail given in Fig. 3, is faced entirely with the white stone, and is treated with some slight rendering of the "colossal order" as its chief architectural adornment, having also, instead of a parapet protecting a nearly flat deck, a pediment implying (what actually exists) a double pitch roof behind it. Otherwise expressed,

Fig. 3 shows the lower part of that central pavilion of which the top is seen above the trees in Fig. 5; and the two together very nearly tell the whole story of that front of light gray stone in columnar architecture. And it is well to remember that while a non-columnar building may with perfect propriety have porticos, open colonnades, even open loggia



FIG. 3.—LOWER PART OF THE CENTRAL PAVILION.

Mt. Sinai Hospital, New York City.

Arnold Brunner, Architect.

these buildings seem to be much helped by such unity among themselves as is given by this common material, common color scheme, common treatment with string-courses, cornices, parapets and the like; and that the group suffers from the injection into the very middle of it of a piece of fronting as different in character as the pavilion which contains the chief public entrance.

of columnar structure (because that is what columns are for!) it is not ship-shape to have a piece of building, in which large columns are the chief decorative feature, contrasted in this abrupt way with the simply windowed walls around.

It is whispered that it was not by Mr. Brunner's own wish that this central pavilion was built entirely of the paler material. It is said, also, that the strong

contrast between the brick and the pale stone in the other buildings is not quite of his own choosing. Let us suppose that the architect had imagined these buildings as walled with pale yellow brick, the cut-stone trimmings of a gray stone of almost the same value, though different in tint. And let us suppose further that it is true, what we have heard, that the central building was to be like

with it the decision to make the central building different, namely, of the stone alone; and the building of it in stone alone almost compels the use of what seems a barbarism in any case. It is certainly unfortunate here.

There is only one other serious consideration, namely, the character and the scale of the ornamental detail. Where the plan and working arrangements are



FIG. 4.—THE MADISON AVENUE ENTRANCE.

Mt. Sinai Hospital, New York City.

Arnold Brunner, Architect.

the others, of yellowish gray and cooler gray materials, as in the other buildings of the group. Now, if the central building had been left in its brick-and-stone treatment, then the bit of columnar design would have been impracticable, and the pediment alone would not have disturbed anyone's sense of propriety. But the decision to use the very beautiful dark red and variegated black and brown brick of the walls, seems to have carried

admitted to be faultless, and where it is also admitted that this utilitarian plan has led to a not wholly satisfactory grouping—a not wholly attractive system of proportion—it remains only to think of the cornices and their consoles and corbels, the parapets with their balusters and pedestals, the string-courses with their hollow and projecting mouldings, the window-caps with their pediments or horizontal hoods and the combination of

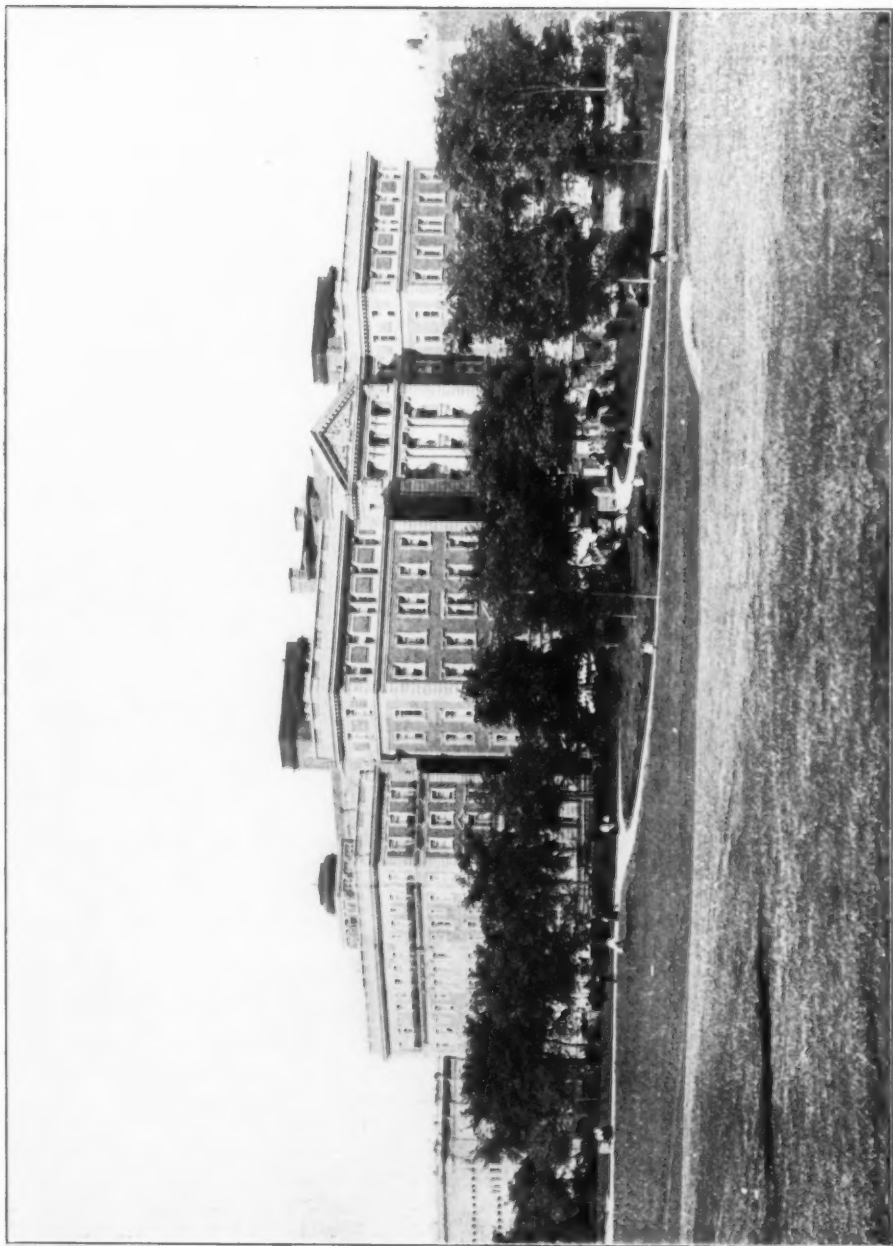


FIG. 3.—MT. SINAI HOSPITAL.

5th Ave. and 100th St., New York City

Arnold Brunner, Architect

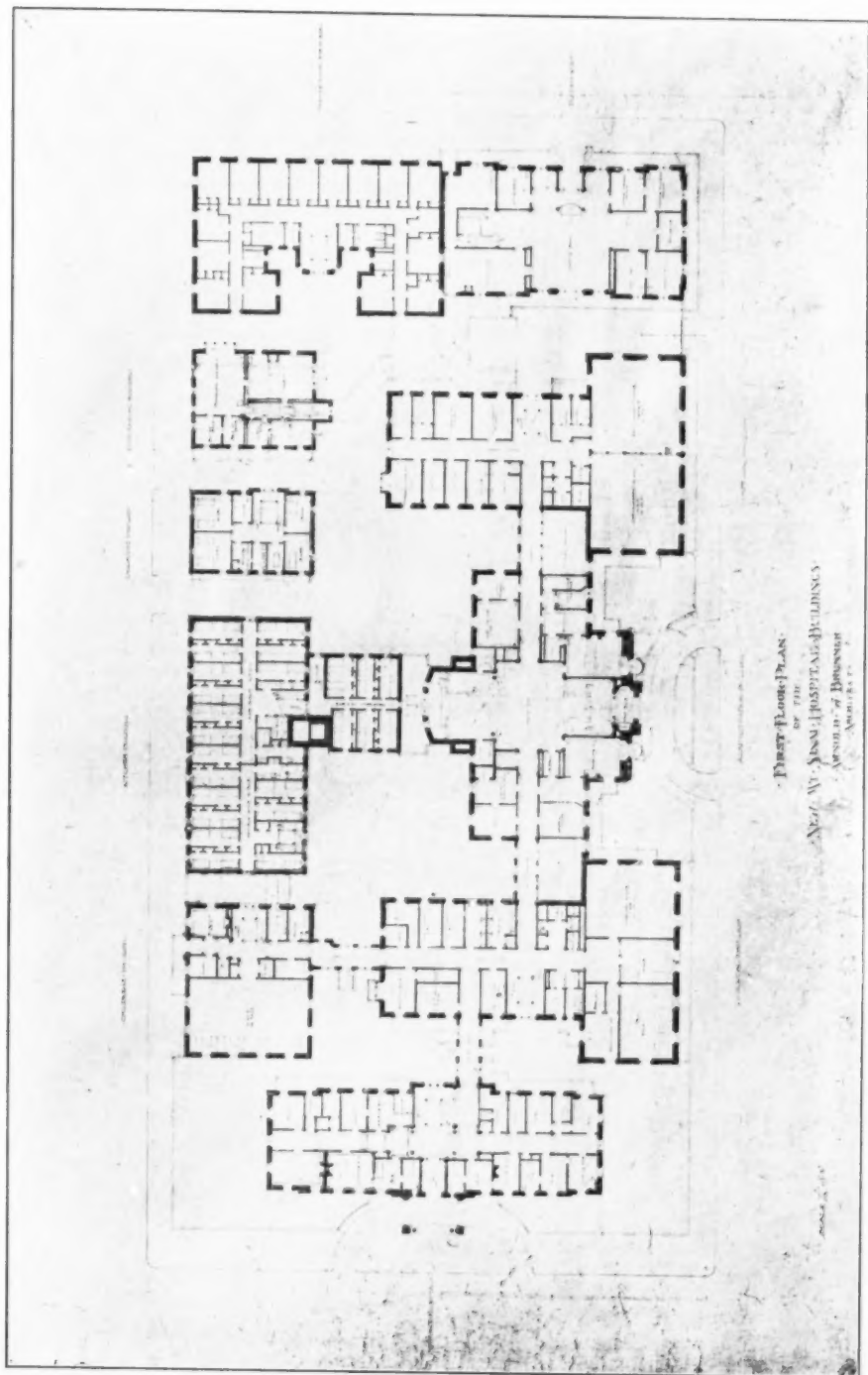
these with surprising key-stones cut on the window lintels below. The window casings, moderate and square-looking in the Fifth Avenue building but running rather to excess in some of the other pavilions, the balconies with their very large consoles of support and their heavy parapets, the porches of entrance—these are what the lover of detail is anxious about. These designs were made at a time when nearly all the well-known architects in our big cities were in pursuit of details of this sort, of a quite unreasonable heaviness. Near this hospital there stands a dwelling-house, built at the same time and absolutely without regard to cost, a house not larger than the smallest of the pavilions shown in these photographs; and yet that house has details of the same character, even more excessive in scale than those of this hospital with its many and large buildings in a close-packed mass. It is not asserted that there has been any improvement in taste since that time, for though some very refined buildings with delicate details have been planned and built—some of them by the architect of this very hospital—there are others in which this same hugeness and heaviness of the ornamental parts seem to exist even in increased measure.

What is meant is best seen in Fig. 3, where a balcony without great projection is supported by six enormous consoles carved with swags of foliage and in their own outline made so heavy that each one affords stone enough to make all six of the corbels which are really required there and which would be more

effective, architecturally speaking. Of course such a change would carry with it a reduction of thickness and weight of the balcony itself, but that is just what is to be desired. Below this balcony is the string-course which breaks around the porch, and to this are given, for apparent support, consoles half as large as those which carry the balcony above. In Fig. 4, the details of the building on Fifth Avenue are seen, and although this building is more delicate in its parts, by much, than the large pavilions, it is easy to see how the same influence has controlled. It seems incomprehensible that this excessive size and weight, this elaboration and cost, of all these pedestals, balusters, key-stones, ancones, string-courses and the like, should have been thought advisable. One is inclined to look elsewhere than to the choice of the architect or of his chief assistants. The man or the men who designed the park pavilions given in *The Architectural Record* for March, 1905, and discussed in the department of Notes and Comments there, could hardly have accepted these ponderous ornaments without protest.

It does seem evident that if one could go all over the building with a gang of skilled stone-cutters and a chance to work his will, a far more charming building would result from the cutting away of some thousands of pounds of limestone. What would have been the result of so designing the ornament that those thousands of pounds of stone would have been spared, it is still more pleasant to think.

RUSSELL STURGIS.



Arnold Brunner, Architect.

FIRST FLOOR PLAN.

Mt. Sinai Hospital, New York City.

An Ideal Hospital

The meaning of the word Hospital with all its various ramifications, is an expression of welcome, shelter and care; and the ideal hospital to my way of thinking, should be one in which these qualities could be brought nearest perfection. Hospital like many another term has so far departed from its original meaning, that to be forced to seek help within a refuge so named, was, but a short time since, considered the most dreaded of evils.

In days not yet so remote as to be completely sunk in the mists of forgotten ages, the hospital so little fulfilled its mission that within its walls disease was as frequently fostered as eradicated. The ancient structures then set aside as asylums for suffering humanity became so impregnated with germs, that new diseases peculiar to hospitals assailed those unfortunates who came to be cured of wounds or fevers. With no proper means of sanitation, and small care of cleanliness, these buildings grew so unhealthy that the sole remedy was demolition.

As late as the Franco-Prussian War, sanitarians were agreed that a building, run up at so small an expense that it could be reasonably destroyed after ten years, was the only proper way to build a hospital. To obtain good ventilation, which had become recognized as necessary, these buildings were constructed only one story in height and with windows on either side. They were built in the form of hollow squares or were spread out in various ways as the ground permitted, and then connected by a long passage or outside portico with the main pavilion in which the operating rooms and offices necessary to the service with all the wards were placed. While these buildings were greatly in advance of the structures previously in use, still such a style of architecture for hospitals would be impracticable, if not impossible, in a city the size of New York, where not only is the land extravagantly expensive,

but where to be beneficial a hospital must be accessible.

The first requisite of the modern hospital, the convenience and the promptness in caring for the sick, was out of the question where immense distances lay between the wards and the main offices. The chief physicians then found visiting those patients placed in the remote parts of the pavilions a task so nearly impossible to be performed daily when the hospital was crowded, that undoubtedly much of the prejudice felt at the present day by the ignorant poor toward such institutions, is a remnant of the traditions preserved by ancestors who in times of epidemic were left to the mercy of unskilled students.

Improved methods of ventilation make it now possible to have the freshest and purest air always in circulation. Even when the windows must be kept closed tempered oxygen is forced in and the foul air blown out; making it possible to erect a hospital six stories high in the heart of the city, and one so skillfully planned that the visit of the physician is a matter of no waste of moments.

When preparing to design the Mt. Sinai Hospital, the most recent of such great institutions built in New York, the architect, Mr. Arnold W. Brunner, carefully studied all the virtues and vices of its forerunners, that he might profit thereby and attain his full desire to construct as nearly as possible the ideal hospital of the United States.

The projectors of this hospital had but one city block at their command, but they chose that block with wisdom and forethought. Madison Avenue bounds the east side; to the north and south are the One Hundredth and the One Hundredth and First Streets; while on the west stretches the length and breadth of Central Park with the waving trees of the broad Mall on Fifth Avenue.

The impression of the exterior is from an architectural standpoint, severe, but it is simple and dignified as befits the

use for which it was designed. The essentials of an ideal hospital do not lie on the outside.

There is a group of ten buildings. Nine of these are connected by a series of corridors on the ground floor above which they rise one independent of the other courting the air and light on all sides. There is no nook or cranny, no corridor, no corner, no room into which the free air of Heaven does not enter; and from every window can be seen the clouds floating in the sky above. The tenth building has no means of communication with the others from the inside. It is the Isolating Pavilion to be used in case any contagious disease creeps in among the patients. The elevators ascend as nearly as possible into the heart of each building. The strenuous physician has no extra steps forced upon him nor are any of his precious moments lost while finding his way to the work he has in hand. Does a surgeon come for an operation? He has but to cross the entrance hall to find an elevator waiting to convey him to the top of the Main Building, where the operating rooms and their various dependencies are to be found within a stone's throw from the door of the car. Is it a patient in the Medical or Surgical Pavilion to whom his visit is directed? He has but to announce his wishes to the functionary at the main door, then take a short passage to the right or left, leading to the elevator in either pavilion, and in less time than it takes me to write it, he is at the patient's bedside.

It is possible to enter the Private Hospital and the Children's Hospital from the Main Building; but these have both entrances from the street, and elevators as convenient as in the other buildings. In such considerate and sympathetic care for the hard worked physician lies one of the first qualities of the *perfect* and the *ideal* hospital.

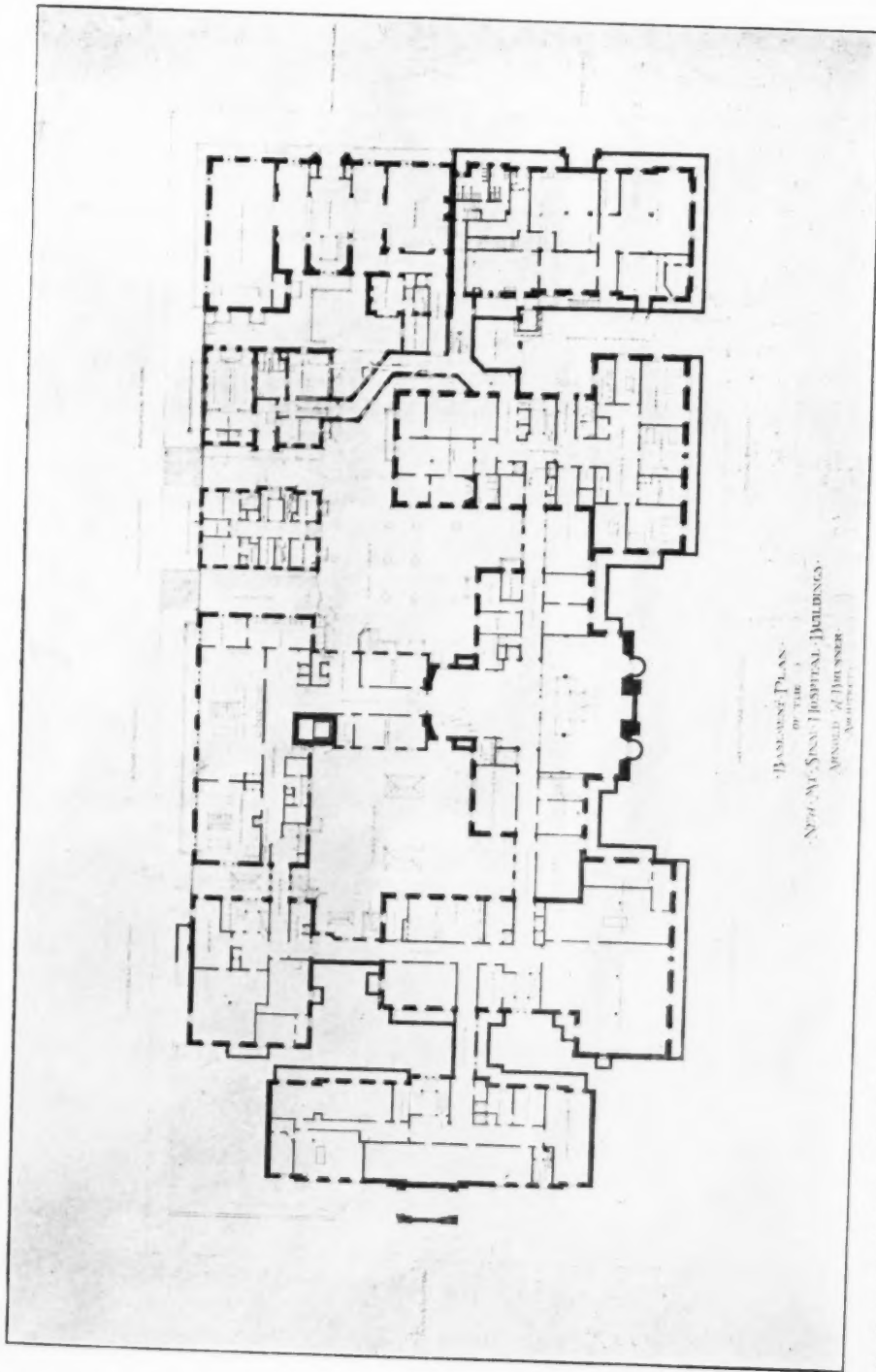
A like endeavor to secure promptness and celerity has been made to facilitate the execution of the household duties.

On every floor there are pantries fitted with all the known contrivances found by experience to be the most practical for quick and efficient service. These

connect by electric dumb-waiters with the great kitchens; while every convenience for cooking simple diet and for keeping that already prepared hot or cold according to orders, has here been installed to simplify the work of the attendants, and to minimize the patients' cause for complaint. There is no device for rapid and thorough household service which has been neglected by the architect. The marble bases join the floor at such a distance from the bottom that there are no cracks nor hiding places left for the dust loving microbe. The sinks, bathing places, and basins are surrounded by marble or alberine stone which absorbs no water. In the section devoted to the operating rooms the water in the faucets is turned on and released by a touch of the surgeon's foot.

The contempt of ignorance with which nerves were treated in past centuries has given way in the present age to a full understanding of their enormous power to kill or to cure. No hospital could put forth the smallest claim to the title "*Ideal*" where consideration for the excited nerves of physical sufferers was disregarded. The supreme thought and endeavor of the architect of the hospital which forms the subject of this sketch, has therefore been to mitigate as much as possible every jar connected with those unpleasant details of the duty of caring for the sick and wounded which so shock the sensibilities.

Delicacy in considering the abnormally sensitive nerves of the inmates and in aiming to save the patients all afflicting sights and sounds was deeply weighed in determining the plan of this institution. The ambulance, that bugbear of the poor, leaves the street on arriving at the hospital and descends a sloping driveway into the court where it turns a corner before discharging the victims of accident or disease at a secluded entrance invisible to the idle or inquisitive loiterers on the street. The department in which these unfortunates are received and cared for by the attendants and physicians is adjacent to this lower entrance and so situated that while the patients are being bathed and prepared to take their places in the wards no groans or cries



Mt. Sinai Hospital, New York City.

BASEMENT PLAN.

Arnold Brunner, Architect.

can disturb the other inmates of the building.

This same sympathetic regard prompted the setting apart on every floor of "Examining Rooms." These examining rooms are an entirely new departure in the history of hospital management. The patient who needs to have a painful wound dressed, or must undergo an examination, is removed from his bed and wheeled to an examining room where all sounds of distress are buried within four walls and his companions in the ward delivered from the pain of listening to the sufferers of such trying experiences.

The dead are taken to their last resting place from a remote side of the inner court. There in a retired spot the hearse and attendant carriages may stand near The Mortuary Chapel, and the funeral goes out a secluded gateway which is on another street from the entrances for visitors or patients. From not one of the hospital windows can this departure be witnessed and the mourners are effectually shielded from the prying eyes of the street urchin and his kin.

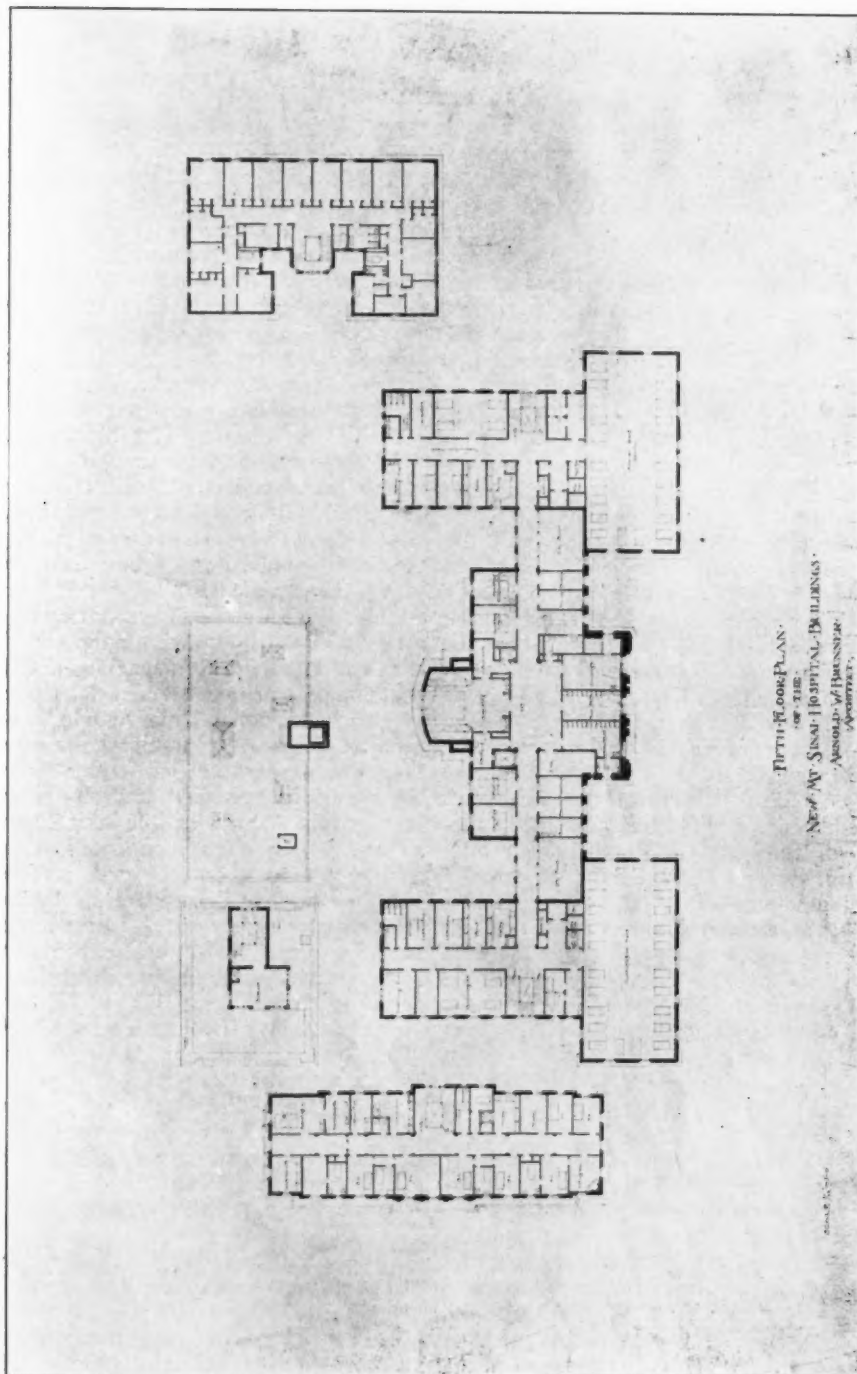
In that portion of the building devoted to operations, especial rooms are set apart for those who are recovering from the effects of the anaesthetics, and so in seclusion the patients are slowly brought back to life and consciousness before their return to their beds in the ward.

Viewed in the light of modern science the most interesting portion of this hospital is that which is devoted to the operating rooms and their dependencies; it being placed on the top floor of the Administrative Building and the large operating theatre, the pride of the architect, is supplemented by five smaller operating rooms. It will be unnecessary to state that in this section the strictest sanitary conditions prevail and the only visible materials of construction are marble, porcelain and glass. All the operating rooms face the north, and between double sashes of the great windows lighting them, heaters have been inserted in order that at no time the chilled air may strike the unconscious patient on the operating table. The students admitted to see an operation enter their places from above; there is no communication be-

tween the seats of the operating theatre to the floor on which the surgeons are engaged. The anaesthesia rooms, the recovery rooms; rooms for consulting physicians; retiring rooms for the surgeons; the sterilizing apparatus; the department and developing closet for the X-ray photographs and the roomy glass cupboards for the necessary instruments are the other divisions of this section. It is separated from the pavilions on either side by thickly padded doors.

Here while the daylight lasts, and at urgent need even later, the suffering patients are continually being brought up on the elevators to be taken to the anaesthesia rooms, prepared to receive help from the surgeon's knife; after the operation is performed led back to life in the recovery room; and finally taken down again to be replaced by the next sufferer whose turn it is to be alleviated.

In the pavilions on the right and left of the operating rooms elevators run noiselessly down through the centre to the main floor. The one on the right is the Surgical and that on the left the Medical Pavilion, each has a capacious sun parlor and a roof garden, while every floor through which the elevator passes is a perfect little hospital in itself. There are on each story rooms for one or two persons and the general wards capable of receiving twenty-four inmates. The shape of these main wards is so nearly rectangular that the room gives a greater idea of breadth and space than it really possesses. There are windows on three sides where the sun can look in all day long from the time he rises over the housetops until the hour of his setting behind the trees in Central Park. At night his duties are performed by carefully shaded electric lights which, unlike the sun's rays, the least touch can control. Another humane thought for the comfort of the inmates, has suggested an electric attachment behind each bed, by which it is possible to connect a portable bulb and thus afford illumination, if needed, when an individual examination must be made without disturbing the surrounding sleepers. The pantries and examining rooms are on each story, sitting



Arnold Brunner, Architect.

FIFTH FLOOR PLAN.

Mt. Sinai Hospital, New York City

rooms for the convalescents, drying rooms, linen rooms, and baths, all of which are flooded with light and air let in by the broad windows. If dust or dirt collect on the tiled flooring, no fitting excuse can be made for not detecting its presence.

The children have a pavilion looking out on Fifth Avenue which is in every respect a miniature replica of those built for the grown-up patients. They have their sun-nursery on the roof, and a playground with a balustrade so high and so carefully constructed, that though the sun can peep between the columns, not the slimmest tot of them all could fall out, nor can the tallest or most active boy climb over the protecting parapet. From the cribs in the children's main wards the little ones can watch the birds nesting in the Park, and see sunbeams dancing on the leaves in summer, and the squirrels playing on the bare branches in winter.

In the little parlor where children are received or dismissed is a modest bronze tablet framing the likeness of a fine specimen of young manhood to whose memory this pavilion was erected by: "Those whose love reaches beyond the Tomb." What more tender and fitting monument could be devised to preserve the sweet remembrance of a beloved son! The picture of the youth here enshrined is a photograph; evidently enlarged from a small amateur print. It represents him resting as though fatigued by his sport; his dress a college sweater; leaning with his elbow on his knee he looks down with earnest eyes on the children and the glad mothers and fathers to whom they have been restored through the medium of his parents' love and anguish and in remembrance of his own release from the suffering of this world.

The Private Hospital is practically a "Hotel for the Sick" where also accommodations are possible for the well who wish to share the seclusion of their afflicted friends. The windows look out on Central Park and on either side is a grass plot embellished with flowers and shrubs and plants. The entrance to this Private Hospital is through a richly adorned vestibule and an inscription

states that it is a loving memorial to the memory of a parent. The Private Hospital has its own operating room. Within its walls those luxuries, perfect peace and perfect quiet reign supreme. The elevator is noiseless, the omnipresent telephone makes its call only by a dull b-r-r-r, and no bells exist; instead a red disk outside each door falls at the touch of a button in the room when the occupant desires the attention of the nurse on watch in the corridor.

Wherever human beings are gathered together for joy or for sorrow there also must be kitchens; and this hospital-kitchen is an important and busy centre. Much thought was expended upon the kitchens of this institution. The most practical and experienced of managers and matrons were consulted; the culinary departments of busy hotels and crowded institutions were visited; and finally all the most modern and economical devices for saving time and labor and yet fulfilling perfectly the exacting demands of the hospital regime were adopted. There are two kitchens, both spacious and lofty, both supplemented by capacious pantries with sculleries and the whole built of enameled brick. One kitchen is reserved for the preparation of food ordered to be especially prepared, and the other for the routine work of the establishment. These kitchens are connected with the pantries throughout the group of buildings by electric dum-waiters. That useful servant—electricity—is made to aid in the celerity with which the patients are served their nourishment at the proper time, and to heat the little closed vehicles which convey the cooked dishes from the fire to their destination. The work in the kitchens goes on like an endless chain. The food is prepared, cooked, served and delivered for this great assemblage of the sick and their various attendants, the utensils sent back to be washed, and then immediately made ready for the next requirement. The kitchen building has all its service entrances on One Hundred and First Street, its connection with the rest of the hospital group is by passages beneath the court yard. Like the other buildings of the institution, light and air enter it

on all sides and on the floors above the kitchen are the servants' quarters. An extensive and splendidly appointed model laundry, where the work of receiving, sorting, washing, drying, and mangling the vast quantities of linen needed in such an institution occupies the top.

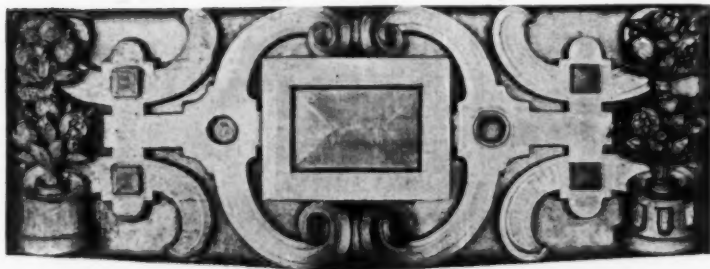
The Pathological Building is for the students who are ever busy hunting the dreaded microbe, and searching for truth with ardent minds; it occupies the upper part of that little building in which lie the dead and the Mortuary Chapel from which they are buried. This building with its laboratories, as an assistant to the advance of modern medical science, is one of the most important sections of a modern hospital.

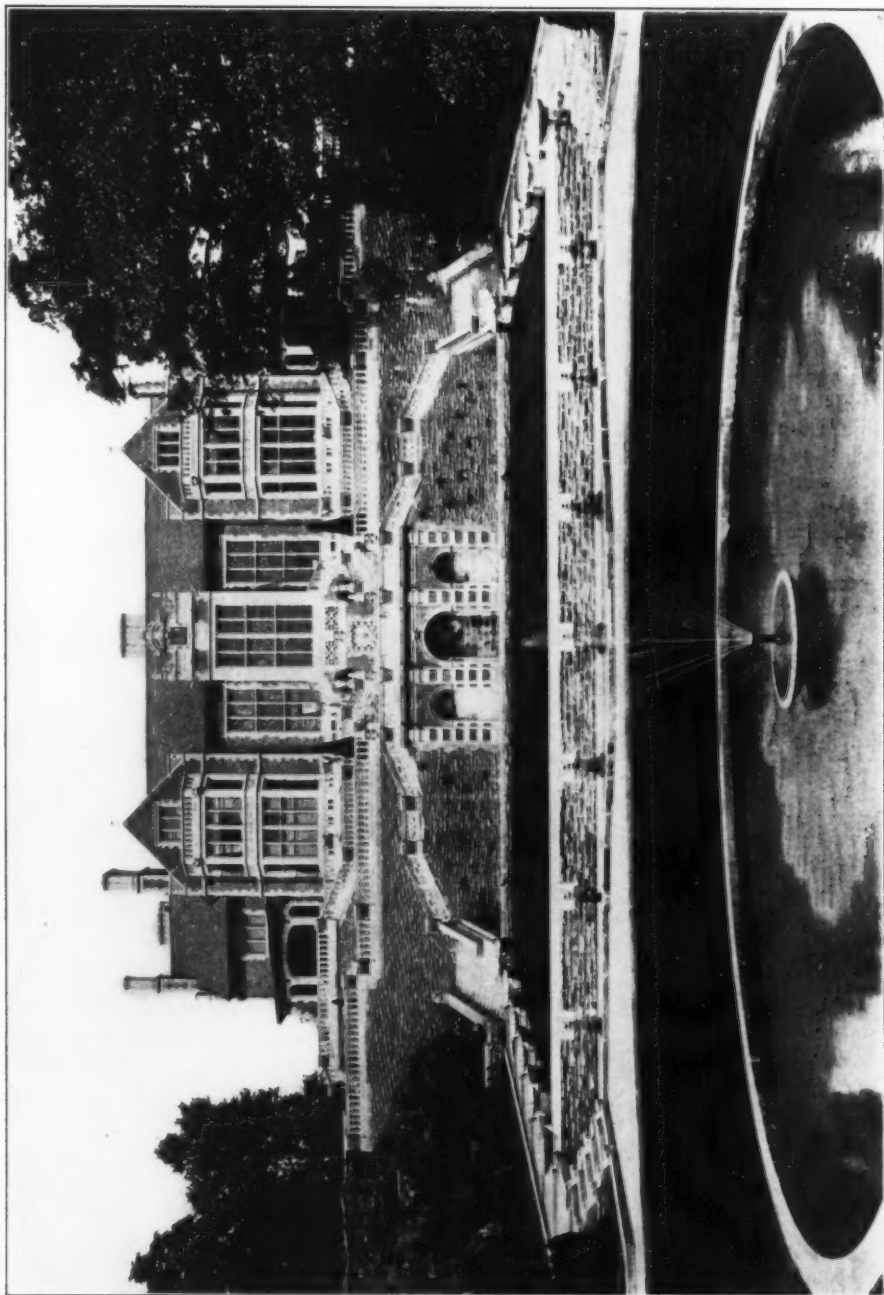
The Dispensary is completely isolated from the General Hospital. The patients who visit it have no excuse for lounging about any of the entrances intended for the inmates. Their way to relief is from Madison Avenue where the Dispensary and the Nurses' Home are the only buildings which have entrances on this thoroughfare. There are two

doors; by one the patient enters, is expeditiously assigned to the office of the physician best able to cure his complaint; the remedy is quickly prepared for him and he departs by another door from that by which he came.

Such a hospital as this was not conceived in a day. To design one of its kind meant months of concentrated thought, a minute and careful examination of all other institutions of like order; long consultations with experienced physicians, a feeling of sympathy for the ill of the flesh and a mind sufficiently broad and methodical to glean the best knowledge from all these sources and to choose from the mass so collected only the best; to make plans by which all advanced scientific improvements can be added for years to come; to prove an example to those designing hospitals in great cities, a comfort to both rich and poor an invaluable auxiliary to modern science, and a sanctuary for all suffering mortals who are ill with the ills of the flesh, an Ideal Hospital!

JOSEPHINE TOZIER.





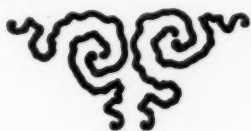
Narbeth, Pa.

THE HOUSE OF MR. PERCIVAL ROBERTS, JR.

Cope & Stewardson, Architects.

The House of
Mr. Percival
Roberts, Jr.

COPE & STEWARDSON, Architects



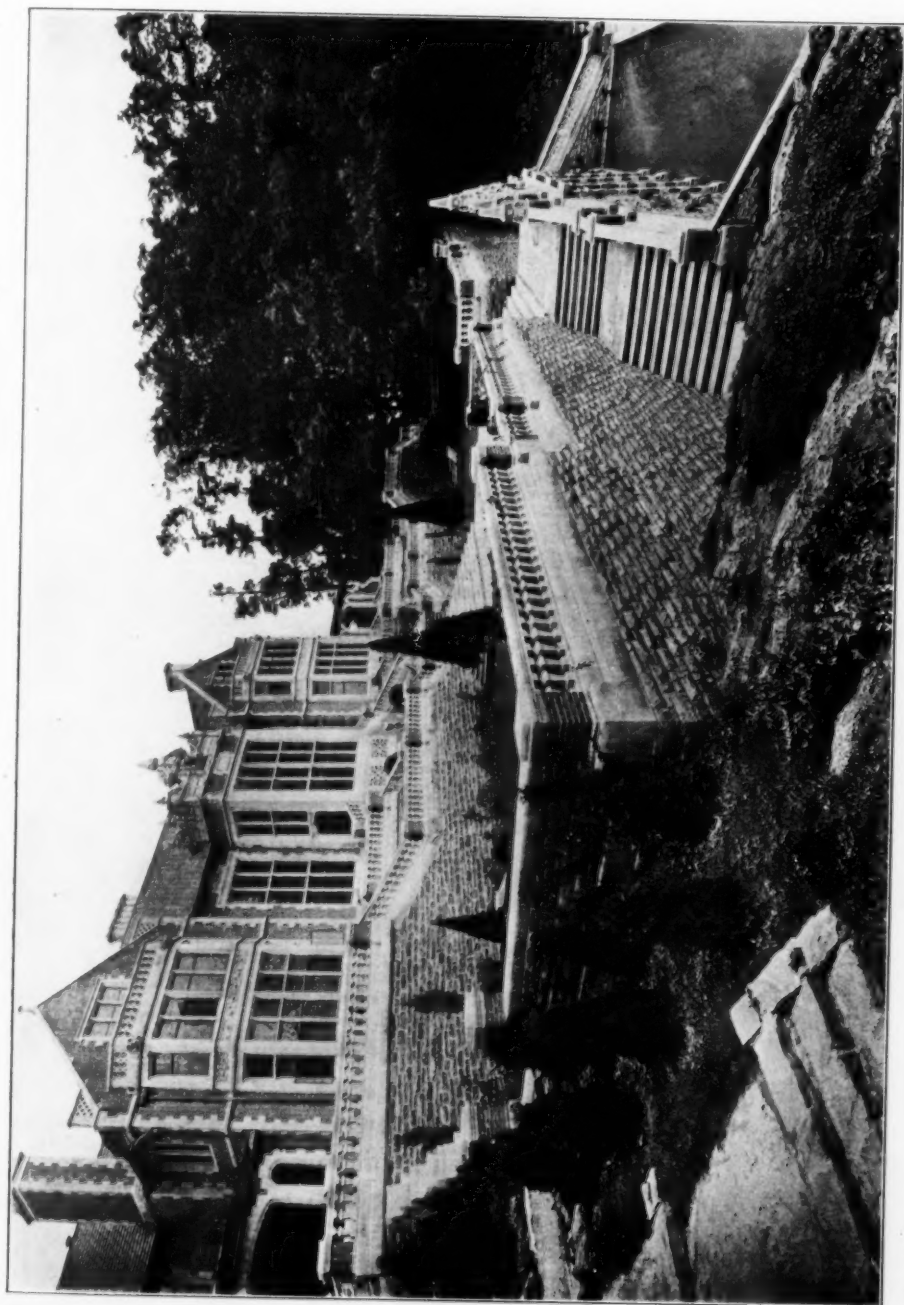
NARBETH, PA.



Narbeth, Pa.

THE HOUSE OF MR. PERCIVAL ROBERTS, JR.

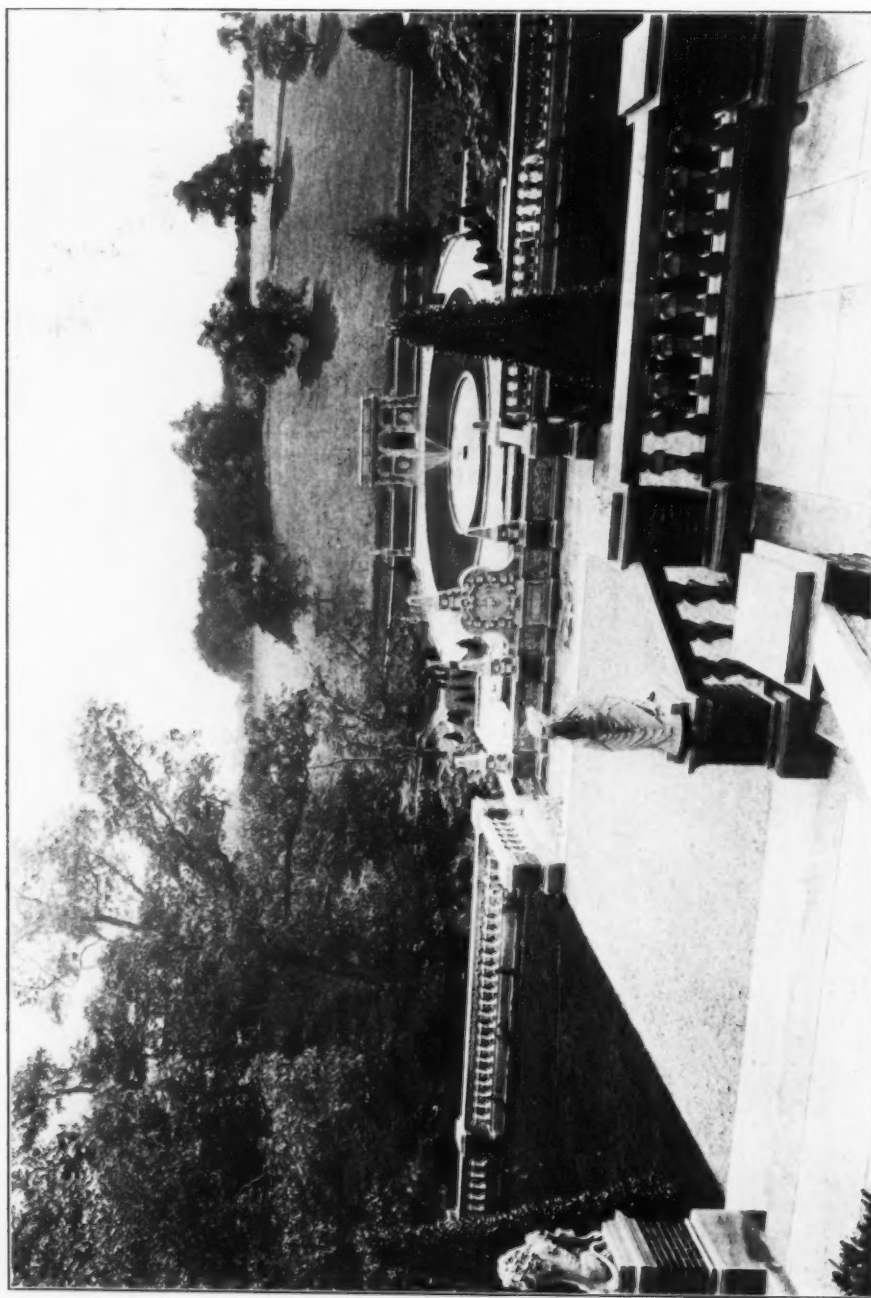
Cope & Stewardson, Architects.



Narbeth, Va.

THE HOUSE OF MR. PERCIVAL ROBERTS, JR.

Cope & Stewardson, Architects.



Narbeth, Pa.

THE HOUSE OF MR. PERCIVAL ROBERTS, JR.

Cope & Stewardson, Architects.

NOTES & COMMENTS

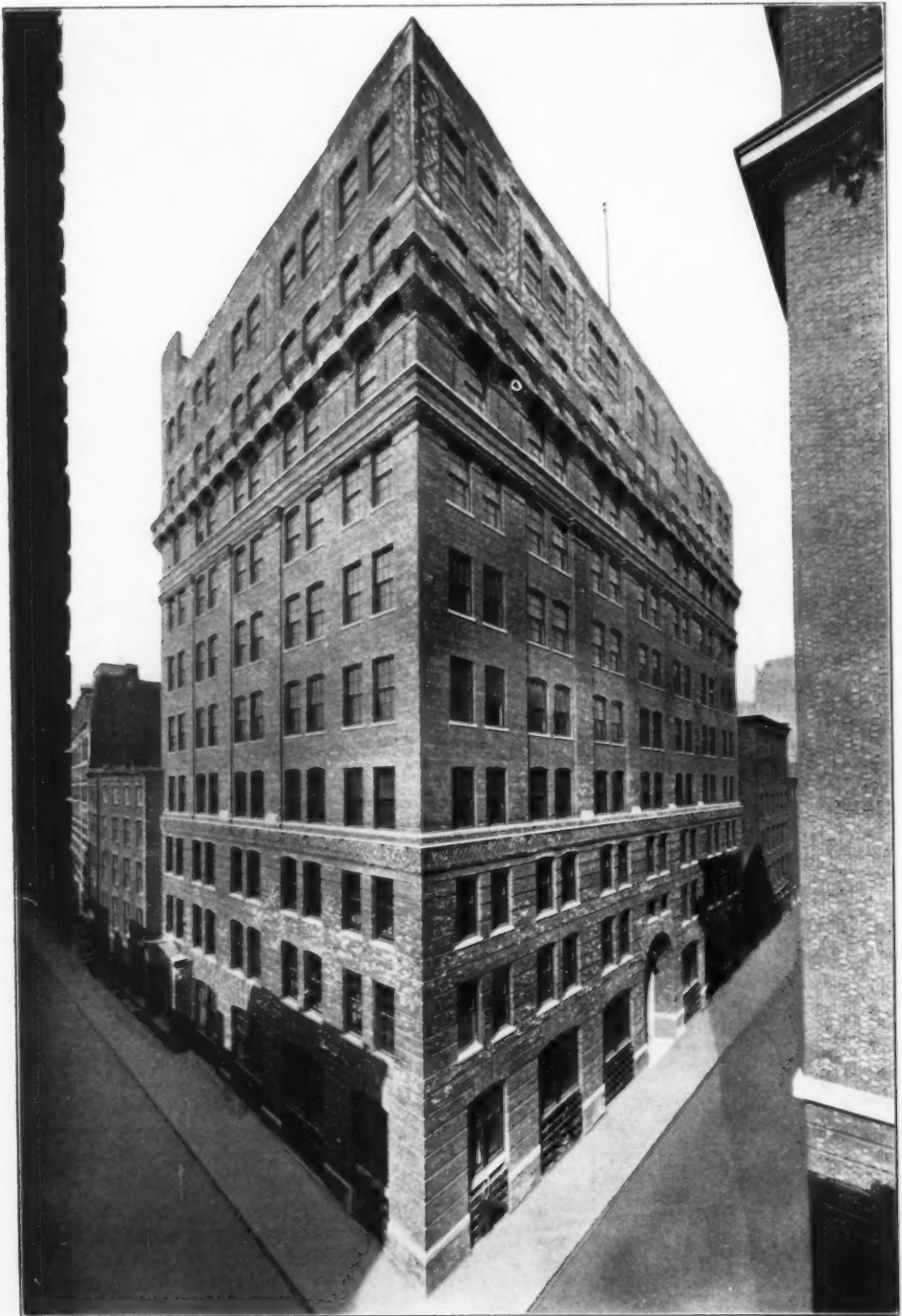
U. S. LEATHER COMPANY'S BUILDING

The New York City warehouse building, No. 28 Ferry street, is one more of that very interesting series which the Record is making, of brick-built, simple, manly, straightforward business structures. Several of these buildings have already been described, and others will follow undoubtedly. But we have to stop now and then and speak generally of these buildings—to recall what has been said of them already—to insist upon their extreme interest as a class. Apart from the warehouses treated in two "body articles" eighteen months ago (Record for January and February, 1904), the recent numbers of Notes and Comments have contained many photographs of this class of building, and some analysis of each design. In the present instance it is, of course, most regrettable that no adequate view of the building can be had. The streets are narrow in the quarter where this building stands, for Ferry street is in an old part of New York, into which the approach of the new Brooklyn Bridge has thrust itself, increasing the real and apparent crowding of that section of the city. Still, perhaps, a comparison of the very interesting door-piece with the general view will explain the building sufficiently to our readers, accustomed as they are to the strange tricks played by the photograph sometimes in substituting its own single point of vision for the varied opportunity given the student who is on the ground in person. He, the student on the ground, may walk about the building, look at it from many points of view, and gradually "size it up"; and so he may come away with a clear sense of the whole edifices, derived from no one single aspect of it; but the camera stands fast, and records only what it saw with its one eye in that one moment.

The view of the entrance (p. 401) shows that the designer's feeling for mouldings has been

partly gratified by the series of square bricks within the deep reveal and surrounding the doorway proper by a series of offsets. I count six steps of this kind, each measuring four inches each way. Then the tympanum above the stone-piece is laid in zig-zags—in a kind of herring-bone construction, but always of common hard brick. These details are described, one by one, for fear they should not be quite as visible in the half-tone print. The smaller details of such buildings resemble one another almost of necessity, and it will not do to repeat in every separate notice the remarks that it seemed right to make once or even twice about the effect of square bricks used in corbelling and in "rustication," nor yet the plea that one who loves mouldings and who wishes for simple adornment, must needs be impelled to make, for the use of moulded bricks. Really, one would think that these were rare and precious articles, which had to be brought from distant lands! As a matter of fact, they can be got from any brick-maker and at very short notice, besides which, it is really an entertaining pursuit for the architect who loves design to see what he can make that is fresh and interesting, by this very simple appliance.

But for what is new in the building before us, it is to be found in the very interesting and vigorous use of the horizontal band. Above the third horizontal row of windows there comes a band which is adorned in a kind of checker made of bricks stepped out a little and throwing shadows on the recesses between them. The treacherous white efflorescence which has disfigured many of these brick defeats for a moment the effect of light and shade which the designer has wished for, but that will come right in time. Then above the seventh tier of windows there is a very interesting string-course somewhat resembling an entablature, and resting like an entablature on the capitals of pilasters, though, indeed, there is no affectation of classical formality in any of this



BUILDING OF THE U. S. LEATHER CO.
No. 38 Ferry St., New York City.

Frank Freeman, Architect.

decoration. It is a good string-course, and the little dentils are used with effect. Above this, again, the piers between the windows of the eighth horizontal tier are adorned very slightly by recessed blocks of shade, and from these piers springs the bold projecting cornice carried on brick corbels which support very flat segmental arches, with the usual scrap of walling five courses high above the crown of the arches, and then again a corbel-table of five successively projecting bands. This is a piece of decoration pure and simple, for higher still comes the thin, flat wall of the attic rising until the nearly unbroken sky line is reached. But such a cornice is far more effective seen in that way, below the attic, than it is when thrown against the sky. The pronounced wall-cornice of great projection is not, however, an ideal termination of a city front. The Florentine palaces which developed it were massive and of few parts, not thin and slight and cut into small sub-divisions. One feels continually in looking at our high buildings, how great is the mistake when a broad projecting wall cornice is set upon ten stories or more of flat walling. Costly buildings are now approaching completion in Fifth avenue with that mistake marking every one of them; and other costly buildings exist, having their broad hat-brims throwing shadows below which can hardly be otherwise than objectionable and which the community ought to prohibit, as indeed such things are prohibited in Boston. Do any of our readers remember the fight over the Tremont House there? As to the matter of design there is no question—that the upright effect, the appearance of the wall-finish got by continued verticality, is vastly more useful to the designer than the topping of lofty walls by a scrap of roof stuck out horizontally above the street.

R. S.

ON
"LETTING
IT
ALONE"

"*Quieta non movere*" is recognized to be a good maxim in a large variety of human affairs. It was Lord Melbourne, whose prime ministry is mainly now remembered by a city in Australia, that was named after him, who made it, according to Walter Bagehot, a kind of universal solvent in politics. "Can't you let it alone"?

The advice may be overdone in politics. Possibly it may be overdone in architecture. But there is at least no doubt that the present tendency is not in that direction. Buildings are not, as a rule, sufficiently let

alone. It is the interference and not the abstention that is commonly overdone. Architects do not sufficiently bear in mind that any construction which will stand up and do its work has a certain expression of stability which is valuable so far as it goes. The architect's business is to bring out and emphasize this inherent effect, never to cloak and dissemble it, on the chance of getting the expression of something else that is not there. Sometimes it requires what may fairly be called courage to leave a big brute mass to tell its own story; but sometimes that is the very best thing to be done. There is one recent instance which every sensitive passer must have observed with pleasure in the bald flank of the stage wall of the new Hippodrome. An unbroken expanse of brickwork it is, over a hundred feet, one guesses, in lateral extent, and three-quarters of that in height. The architect has had the luck and courage to "let it alone," crossing it only with a string course, high up, making his brickwork expressive by emphasizing its bonding, and using good rough brick. Verily he has his reward. The huge stretch of wall has a necessary effect of its own which he would have run a great risk of destroying, without substituting anything like so impressive if he had undertaking to "treat" it, as for example, he has treated his front on Sixth avenue. Of course, he could not have left that blank and let it alone. The conditions forbade. Nevertheless, the spectator of the front, seeking for something upon which the wearied eye may repose, can step around the corner and view this great blank wall with much refreshment and satisfaction. And not far away, there is the Metropolitan Opera House with a highly ornate front on Broadway and a perfectly plain back on Seventh avenue, consisting, like the side of the Hippodrome of one huge and virtually unbroken wall. It was so high and wide and, by the necessary conditions, so unsupported by floor beams within, that the architect felt bound, as a matter of security, to reinforce it with two buttresses which are the only "features" it shows. The result is that the sensitive spectator in this case, as in the case of the Hippodrome, gets much more aesthetic comfort out of the wall which has been let alone than out of the wall which has been elaborately treated.

A more recent instance than either of these is an instance of which the moral is the same. But this is profitable only for reproof. The provisional Grand Central Station, which has been for some months in the course of erection, was, as it now appears, designed to be of rough brick

covered with stucco, "masticated" according to the joke that prevailed when that mode of building was customary here, as it has never ceased to be in Central Europe. But the rough brick nucleus of the proposed building was so unexpectedly picturesque and effective as to attract the attention and admiration of every sensitive beholder. The projections and recesses of the brickwork, though intended only as "cores" for the plastering to come, possibly in part by their very lack of finish, gave an extraordinary animation to the building. A great arch, thirty feet in span and nearly twice that in height is an impressive object almost necessarily, quite necessarily when its structure is exposed and apprehensible, and such an arch, at the southern corner on Madison avenue, was the chief feature of this front. It was hailed with great satisfaction by every sensible beholder, architect or layman, excepting the very person whom one would have expected it chiefly to delight by its unexpected effectiveness, the architect, to wit. Evidently it would not have done, practically, to have quite let it alone, with its joints all yawning an invitation to the elements to disintegrate the structure. But what one would have expected the architect to do, upon finding that he had "scratched" a piece of architecture, was to cancel his cement contract with the utmost speed, and set workmen to closing up the joints, which indeed would have been a pity, since the picturesqueness of the effect sensibly depended upon the emphasis given to them by leaving them open. But no such notion seems to have entered the head of that insensitive man, whoever he may have been. On the contrary, he hastened to hide the attractive object by hurrying up the cement men, and now the building, smeared all over with an equable and inexpressive coating which hides the structure is entirely proof against anybody's admiration. It is too bad.

Rather worse, as involving impudence as well as insensibility is the alteration of the building at the southeast corner of Fifth avenue and Twenty-third street. One cannot call the architect of the provisional Grand Central Station a Vandal, since it was with regard to his own work that his insensibility was exhibited. Boeotian appears to be the characterization of him. But Vandal fits the director of these alterations with great accuracy. The building, originally designed by Mr. Hardenbergh for the Western Union Company, was one of the many examples of an unforced and quaint picturesqueness with which he has embellished Manhattan. It was especially noteworthy for the skill with which the sup-

ports were attenuated, in deference to commercial requirements, to the architectural minimum, and with which the arch on the avenue had its inadequate abutments reinforced by a visible tie-rod, itself treated as part of the architectural composition. Attenuated as they were, the supports were not thin enough to suit the new owner, who has removed them all and stood his superstructure on metallic stilts quite irrelevant to it, entirely destroying the architecture of the basement. For this vandalism he might plead utilitarian necessities, though the plea would hardly avail, in view of the pains the original architect had taken to meet those necessities. But the superstructure, which was in an attractive red brick and terra cotta, with sills, lintels and string courses of sandstone, he has also deprived as much as possible of its expressiveness and its effectiveness by smearing it over with white paint, not only defacing the careful and effective decoration in terra cotta, but obliterating, to the extent of his ability, the sense of structure. And all this is plainly sheer wantonness, a childish pleasure in disfiguring what one could not produce, and in showing contempt for one's intellectual superiors. And this is the essence of Vandalism.

M. S.

THE DISREPU- TABLE ARTIST

We are informed by a paragraph in "American Homes and Gardens," that "American artists, as a class, do not form a highly respected portion of the community." This sweeping condemnation to unrespectability by such an authority is in itself enough to discourage the great majority of American artists, "as a class"; but there is worse to follow. It seems that they deserve their lack of respectability. "The work they do," continues their cautious critic, "contributes nothing to the physical necessities of mankind, and its intellectual value, counted as mental food, is not much considered. They are of a jealous and quarrelsome disposition, attaching unusual importance to minor things, working in a way that no one not an artist thinks laborious, doing pretty much as they please, and when they please. They do not seem to be governed by the ordinary rules of life, and eke out a precarious existence in a way that few understand and appreciate. It is a significant fact that the most successful art exhibitions in America—those of the Pennsylvania Academy of Fine Arts in Philadelphia—have been arranged and conducted by a layman, while the exhibitions in New York, which are en-

tirely controlled by artists, are only important because they happen to be held in the metropolis."

The reader will now understand why we have called this critic cautious as well as severe. He treats the American artist, not as a domestic animal with whose habits he is entirely familiar but as a strange beast, just out of the woods, whose appearance is disreputable, and whom people living in "American Homes and Gardens" cannot pretend to understand. These artists look like the rest of us, to be sure. They wear the same clothes, they doubtless eat three meals a day; but they are none the less damned by the fact that they do not "seem to be governed" by the ordinary rules of life. They prefer to "eke out a precarious existence" "by doing pretty much as they please," than to become comfortable and secure by respectable office work of "a truly laborious kind."

It is, no doubt, an extremely unfortunate condition; but we are afraid that it will have to endure. We claim to be more familiar with American artists than do the majority of people who follow the ordinary rules of life, and we feel absolutely certain that they will never do what their critic considers necessary in order to qualify them for the position of highly respectable members of the community. They are perverse enough rather to relish the fact that their work does not contribute to the physical necessities of mankind; and the task of providing "mental food" for the hungry American people is one which they prefer to leave to periodical publications. Their "jealous and quarrelsome disposition," "as a class," is something over which personally they have no control; but we have heard them say that the disposition to be quarrelsome and jealous would not of itself be sufficient to prevent them from being highly respectable members of the community. On the other hand, their ignorance of the ordinary rules of life, their precarious means of support, and their preference for accomplishing their work how and when they please—all these characteristics undoubtedly impair their respectability; but inasmuch as the artists of all modern communities, when they have not become "professors," have tended to share these defects; they must simply be classed as belonging to the nature of the beast. As to the final indictment—their inability to arrange successful art exhibitions—that, also, is a deficiency which they share with so many respectable members of the community that it cannot be considered a social disqualification; but it is also a deeply rooted defect. They will persist in saying that it is the calling of an artist rather to paint pictures and model figures than to organize exhibitions;

and they might be quite willing to leave a large part of that work to an efficient layman—if only he could be found in New York as well as in Philadelphia.

CHEAP COTTAGES EXHIBITION

On a site granted by the Garden City, Limited, at Letchworth, in Hertfordshire, England, there was held during the summer "The Cheap Cottages Exhibition." It was opened by the Duke of Devonshire on July 25th, and its object was to show at what relatively trifling cost, if planned by a trained architect, cottages of convenience and taste can be secured. The purpose, partly sociological and partly artistic, was thus to offer a counterblast to "Jeremy the Builder" and to the abominations of desolation which he creates on the outskirts of large cities. When it is said that many of the cottages pictured and planned could be built for £150 or less, it will be realized how vast was the clientele to which such an exhibition made vigorous, concrete and pertinent appeal. And the vastness of the interested clientele suggests the civic art possibilities of such an exhibition in its potential changing of the aspect of the town. The cheaper cottages were provided with two to three bedrooms, the material of the walls was usually brick or concrete, and the aim of the designers—sometimes perhaps a little too obviously—was picturesqueness. Where this was coupled, as required, to cheapness and convenience with success, something of a triumph was secured. The event suggests the possibility of exhibitions here that might be similarly interesting and productive of great good. Popular, for example, as the annual exhibition of the Architectural League of New York has become—too popular and educational for one to consider its abandonment—there is, nevertheless, little that the ordinary lay visitor can take to himself. He goes to gaze in wonder—we will not say always in admiration. He associates architecture with the grandiose and costly, and when, a few weeks later, he and his wife consider the erection of a simple cottage by the sea or in the hills, he is too probably content to let the Jerry Builder draw the plans, as if architecture were concerned with another world than his. Thus one more blot is added to a lovely landscape. That there is a demand for suggestions for inexpensive, pretty and convenient homes, we can learn from the publishers of the pictorial weeklies—who would not give to the "designs for \$1,800 cottages" the space they do, if it did not pay them. An annual exhibition of this kind in March, even in New



THE WANAMAKER BUILDING.

Astor Place, New York City.

D. H. Burnham & Co., Architects.

York, would soon create a great deal of interest. It would redound to the benefit of the architects, who need not give their plans with great detail and who would still have the task of fitting building to site, and in time it would do a lot of good.

THE UNIT METHOD OF DESIGN

The new Wanamaker Store, the one nearing completion in New York City, is an interesting example of a method of design which we think may be named very properly "the Unit Method." Architectural practise in dealing with the problem of the skyscraper has tended of late steadily toward the evolution of some fixed scheme or formula of design, and, as in the case of so many other labor-saving devices, the work of the final discoverer was little more than the task of seizing and defining the suggestions and vague attempts of others floating in the air unrealized. Of course this does not detract in the least from the credit due to the ingenuity of the present inventor of the Unit Method, who has certainly and in a most elegant manner brought the design of the most spacious skyscraper within the easy attainment of even the most commonplace talent. Hitherto, it has been somewhat of a difficulty to "compose" your eighteen stories, more or less, on a frontage of whatever dimensions it might be. By the old method of design the problem of making the façade was attacked as a whole, or in other words the façade was treated as the unit—a method by which the difficulties of design were obviously augmented beyond a certain point almost in direct proportion to the increase of the dimensions. It is easy now to see how absurdly laborious and how needlessly exacting upon a limited capacity for design such a method of practise is, precisely as the conjurer's trick is so obvious once its mysteries have been explained. The reader is invited to turn for a moment to the illustration herewith of the Wanamaker Store.

Here is a façade—that on 4th Avenue—of nine members and thirteen stories, apparently a composed, studied, highly developed front, but yet a second glance will disclose the fact that we have before us nothing more than a simple unit of design repeated ninefold without accentuation or variation of any degree or kind. Could anything be more simple, or adapt more admirably the means of an artistic parsimony to the ends of infinity? One feels that nothing but the obstacle of two thoroughfares and the high

price of New York City real estate could possibly have prevented Mr. Wanamaker building on forever once he had got started with his limitless unit of design. Indeed witnessing the end piers, no wider, mark you, than any of the intermediate piers, is not the beholder left with the delightful impression of an anticipated "to be continued in our next?" A tenth bay—that is the addition of another "unit of design"—of fifteen or fifty more would neither increase the difficulties of the architect or mitigate the effectiveness of the composition. Even the addition of half a dozen more stories in the central section would not tax the flexibility of the project or stale its variety. What shall be done to the man whom the King delighteth to honor and what should the Profession do to the inventor who by so singularly a simple device rendered the hitherto thorny path of design one of easy dalliance and the noble art of architecture a vocation for the novice?

PRESERVING ANCIENT ARCHITECTURE

Although the movement to preserve the Paul Revere house in Boston appeals to the public almost wholly on historic and literary grounds, the house is authoritatively stated to be the oldest now standing in Boston. As such, it has an architectural and archaeological interest that must steadily increase, and that in time may exceed its literary attraction. It was built as early as 1681, and with its two and a quarter centuries it must be not only the oldest house in Boston but in the front rank of all the old houses round about. As the purpose of the Paul Revere Memorial Association is not only to purchase, but to protect and strengthen the structure, its few peers may gradually fall away, while it remains as a relic of the past. There is this to be said, from the architectural point of view, in favor of these efforts to preserve the structural remains of other days: As time goes on, the architectural history written in their brick and timber will be far more legible and accurate than the story of the events for which they merely offered once upon a time a stage. For the latter they are only stimuli to the imagination; in regard to the former they are records of fact, and as such derive from the lapse of years a halo of interest, however simply built and plain. For this reason architects have good professional justification, if no other, for encouraging and aiding so far as in them lies, all efforts for preserving whatsoever was sincere and genuine in the building of the



Chicago.

BUILDING OF THE CHICAGO & N. W. R. R. CO.

Frost & Granger, Architects.

past. If we stop to ask ourselves what Europe would be without its ruins and architectural relics, and consider how many of these are younger than the house of Paul Revere, we shall realize what, in the aggregate, such movements as this can add to the interest, charm and architectural instructiveness of our own land.

COLORADO SPRINGS AWAKING

Through the generosity and enterprise of a few public-spirited citizens of Colorado Springs, Charles Mulford Robinson was brought to that city in the summer to advise about the parking of the streets. The problem presented there was unusually interesting, the town having been laid out on a scale of true Western lavishness, with streets one hundred to one hundred and forty feet wide, when the traffic required roadways of only about thirty feet. As no manufacturing is permitted in Colorado Springs, the traffic that offers is light in character as well as in volume, and as the line of development is wholly in the direction of a tourists' resort and of a home for the leisurely well-to-do, there was every inducement to beautify the waste spaces of the street. Over against this logical development lay a practical difficulty in the necessity of providing for irrigation if a single blade of grass was to grow where dust had been before. Mr. Robinson went into the subject very carefully and comprehensively, taking up the streets one by one in his report, and providing a scheme for each. The city administration, which was at first inclined to be suspicious, was so well pleased when the report was made that the Council unanimously passed a vote of thanks, and work on the improvement was at once begun. The report, which was published in full in the newspapers and sent in pamphlet form to every resident, called attention to many things—such as fine architectural accents now closing the vistas of certain streets, and street views and possibilities—of which the people, as a whole, had not stopped to think, and it has had the effect of stirring their civic pride as it opened their eyes. Indeed, a section of the vigorous Women's Club has taken civic art as the subject of its study this year. Through the immense generosity of General William J. Palmer, who not only gives the land for parks and boulevards, but improves it, Colorado Springs is already rich in municipal beauty. It is good now to see the people

doing something for themselves in that direction. It has a chance to become one of the beautiful and attractive resorts of the world. When it does—if one may safely judge from the present promise—one of its chief charms will be the variety and interest of its domestic architecture.

CITY PLANNING IN TORONTO

Speaking of comprehensive plans for cities, the Ontario Association of Architects has undertaken the preparation of such a plan for the city of Toronto on what is probably entirely novel and original lines. At the last annual meeting a great deal of emphasis was placed upon civic improvement, with the practical purpose of obtaining a share of it for Toronto. The importance was recognized of securing a report that should offer an ideal, a picture of what Toronto ought to be and might be, toward the realization of which every future step should count; and a committee was appointed to arrange for this. The members of the committee, after consultation, decided that local conditions were such that the architects themselves would have to take a large part in directing whatever plans were approved, and it decided to recommend the appointment of one of the Association's own men. The member selected was a Beaux Arts man, who has had considerable experience in large projects, and a committee meets him once a week to discuss his suggestions, approving, changing them, or turning them down, as the majority decides. Practical engineers and street railway men are also called in, to advise on engineering and transportation questions, as they would be by the ordinary expert. There is thus being evolved a plan which it is hoped will give general satisfaction, and which it will not be easy to criticise with entire impunity. That, at least, is the theory. How it pans out remains to be seen, and promises an interesting and instructive spectacle. The man who is doing the planning, however patient, must have—one would think—an uncomfortable task with every tentative detail held up to critical discussion, and his undertaking the pleasing of a majority. To choose an expert in whom there is confidence and await his fully matured and completed plan, would seem the easier as well as the wiser course. However, since there is willingness in Toronto to try the experiment, the outcome may be awaited with interest.

WHERE TREES ARE WANTED

Boston, with all the fine things it has done—a list that must include the far extended Commonwealth avenue, with its pleasing undulations and numberless curves—strangely neglected the planting of the extension of that avenue with trees. It is easy to delay about trees, since their benefits are never immediate; but for that very reason delay is especially regrettable since it takes so long to rectify it. A notable item of news, then, in the gossip of city development, is that the first steps were taken this spring to secure proper tree planting on the extension of Commonwealth avenue and on certain other similarly important streets. Once the trees are started, the better building up of these avenues may be expected. As is well known, the lower part of Commonwealth avenue, where it forms a connecting link between the Public Garden and the Fens, is in charge of the Park Commission, and is shaded by many beautiful elms. Beginning in the city of Newton, also—to which, and then to the Charles River, six miles from its beginning, the avenue was extended in 1897—trees were planted eight years ago and have now well established themselves. But the intervening three and a half miles have remained, through a remarkable perversity, still treeless. Yet this part of the avenue is from one hundred and sixty to two hundred feet wide and spaces were specifically provided for trees.

CATHEDRAL BUILDING

The proposal brought forward by Justice Harlan, at the General Assembly of the Presbyterian Church this year, that the Presbyterians should build in Washington a great cathedral church, is of much interest to architects. The proposal was deferred, but by no means defeated. Indeed, it is expected that it will be adopted after a year or so of consideration, and in any case it has the significance of further evidencing the general and growing appreciation of Washington as the capital of the nation in more than the narrow political sense. Methodists, Roman Catholics, and Episcopalians are already concentrating ecclesiastical and educational enterprises there. Great laboratories, universities, colleges, scientific collections, and churches are gathering in Washington, as well as the great office buildings for public administration. It is becoming more and more of a winter residence for the intellectual class and the leisure class of the

country, and so is becoming more distinctly a "capital" city. As the most beautiful city in the country, it is showing the attractive power of beauty, and the trend toward it is likely to increase steadily for many years. Justice Harlan's proposal has also the significance of adding weight to the question, lately asked with much earnestness, are we becoming cathedral builders? A Protestant cathedral has just been finished in Berlin, a Roman Catholic in London, the Cathedral of St. John the Divine is rising mightily in New York. Boston is agitating the subject, and a number of smaller but ambitious and costly cathedral churches are under way. The question is one of such import as to make the architect catch his breath.

MONUMENT PLACE, INDIANAPOLIS

At the request of the Indianapolis Civic Improvement Association, Charles Carroll Brown has prepared a report on the regulation of building heights around Monument Place, the topographical and commercial center of Indianapolis. As it is also, practically, the "civic center," the suggestions are of no little interest and applicability. It appears that the construction has been proposed of one or two tall buildings on the south side of Monument Place, and the fear that these would dwarf the monument created the demand for a report on the whole problem involved. Mr. Brown finds that, "with no expenditure beyond that which is necessary in any event and with the minimum of regulation, a handsome architectural symmetry can be secured" in a district already largely devoted to public buildings and one which will compare favorably with any which have been obtained "in older and wealthier cities by the expenditure of many millions." He urges that the new city hall, which he thinks Indianapolis will have to begin to construct within a dozen years, should be placed on the square diagonally opposite the post-office—i.e., between Meridian and Illinois, Ohio and New York Streets. The east side of Meridian Street, opposite the public library, is, he says, the logical location for the Art Institute, and to secure for it so central, convenient and artistic a location, he suggests that the city purchase the small and valuable park at its present site. He advises that these and any other new buildings on the north side of Monument Place be restricted to the height of the buildings now standing there, so that the prospective of the latter and the view be blocked. He would add a restriction of the height of buildings hereafter to be

erected on Illinois and Pennsylvania Streets, from Market north, so that their back walls shall not overtop the buildings that face upon the circle, or else some regulation of the architecture of the back walls. A similar restriction of building height on the south, he thinks impracticable; but he would require "as good architectural decorative treatment" on the back of any building so constructed in that area that its rear can be seen from Monument Place, as is given to its front, and would limit buildings directly on Monument Place on this side to a height of seven or eight stories. The significant part of the report is the insistence it places upon the importance of considering the backs of distant and overtopping buildings.

BRIDGES IN PITTSBURG

Pittsburg, along with its other peculiarities, is a city of bridges. The municipality is said to own about fifty; and all one side of the city is bounded by the broad Allegheny River, the great bridges of which are not included in this total since they are otherwise owned. Nor are the many bridges over ravines or for railroads in the City of Allegheny, or in the several other communities that make up the area of Greater Pittsburg, though all these unite in impressing the stranger. It is said that in Pittsburg one can study every type of bridge. Yet the general effect—owing no doubt to the prominence of the big river bridges—is old-fashioned and of ugliness. No accurate estimate of the cost of the structures can be secured, for several were privately built and simply bought by the city, but one cost a million dollars and two others nearly half a million each so the aggregate must have been large. What a pity it is that for this opportunity and for this money a better effect was not secured! It would have been such a fine thing for Pittsburg, the city of steel and the city of bridges, to illustrate the possible beauty of a steel arch, or the pleasant effect that may be given by harmonious lines, or the decorative possibility of reinforced concrete, and especially the opportunity for the architect to work in association with the engineer in making the modern bridge a work of art. All this would have been an advertisement, in the great steel center where numerous hideous structures now cry out to the inquirer, "Don't use steel if you can help it. Go back to masonry or wood!" It is a comfort to find a writer in a paper, locally so influential as "Construction," urging that good taste in the designing of bridges is as

essential as in other public works. In Pittsburg it would be also an especially good business policy.

ANOTHER MINUTE MAN

Another pretty town of Massachusetts, where an improvement society is very active, has added to its historical and artistic interest by raising an excellent figure of the Minute Man. There is a sort of poetic justice in this artistic glorifying of the uncouth and desperately patriotic and earnest Minute Man, so that picturesque sculptured figures, as their memorials, add beauty to lovely and peaceful villages. How little they could have anticipated such a fame! The Minute Man of Framingham, the latest to be dedicated, represents the old time village blacksmith. He has just been summoned for duty, and as he leaves his work, still wearing his leather apron, with his shirt sleeves rolled above the elbows, showing the superb muscles of the arms, he pours from the antique powder-horn into the pan of his old flint-lock gun. The action is happily chosen and is said to be graphically rendered, giving a very effective combination of lines to the composition. The head is described as especially fine and noble. The statue is the work of Mrs. Kitson.

SAN FRANCISCO'S AMBITION

Of fine and high significance is the well directed movement for the beautifying of San Francisco. Considered as a dream, the project isn't new. From the early days when San Francisco's destiny could first be anticipated, there have been those of her children who pictured to themselves a development so in harmony with the picturesque natural conditions as eventually to create a city that should challenge the admiration of the world—thus says the "Sunset Magazine." And it may be said in proof that Golden Gate Park had its inception long ago, as time runs in the brief chronology of San Francisco. But such men seldom have dominated municipal affairs, and the earnestness of the few who wished for the city beautiful could not hold and direct commercialism. To-day has been such a busy time in San Francisco that there has not been much thought about to-morrow. Yet parks, beautiful parks, came into cultivation in many parts of the city; gradually the artistic as well as the strictly utilitarian crept into the architecture of new business blocks, and men with their fortunes made stopped

to think about the splendor of the bay and to build stately, elegant homes upon brows which best commanded it. Neither was public spirit lacking—Charles Crocker gave the conservatory in Golden Gate Park; Thomas Sweeny donated the classic observatory which crowns Strawberry Hill; C. P. Huntington made possible the majestic falls which bear his name; Claus Spreckels gave the costly music stand to the people. Five years ago a zealous mayor led the fight for a \$5,000,000 issue of bonds for the purchase of a solid mile of residence blocks and the conversion of their sites into an extension of the Park Panhandle from Baker street down to the heart of the city at Van Ness avenue and Market street, giving a splendid approach to a noble park. Because of an illegality, the Supreme Court had to nullify the procedure; but the bonds had carried by a three-fourths majority and the will to make San Francisco beautiful became conscious of its power. Almost simultaneously, heartening the people and vastly stirring their civic pride, came the opening of the Orient to American enterprise and the realization that San Francisco must speedily become the gateway to an enormous commerce. From a Western town, the popular conception changed to that of a world port—to a rich and splendid city.

THE ADORNMENT ASSOCIATION

In a recent issue of the monthly paper published by the Merchants' Association of San Francisco—one of the strongest civic bodies in the United States—there is a long article on the work of the "Adornment Association." This is the familiarly shortened title of the Association for the Improvement and Adornment of San Francisco. The organization was formed in January, 1904, with twenty-six members—all prominent men. Ex-Mayor Phelan was elected president and the membership to-day exceeds four hundred. As a first step toward the attainment of its object there was established an advisory council in which auxiliary societies, such as the California Chapter of the A. I. A., were represented by two delegates each. Thus matters of common interest requiring united action are brought up for the general discussion and for that broad approval and support which is so much more effective than championing by a single society can be. The September before the association was formed the city had voted bonds to the amount of seventeen and three-quarter millions for various practical improvements. When the sale of these

failed, the president of the association took up the matter and the bonds were successfully placed in November, 1904. They have made possible the creation of a park drive, a block wide, connecting Golden Gate Park with the Presidio, two playgrounds, a park opposite the Mission high school, and a site for the new library and the funds with which to begin its construction. Sewers, street paving and an addition to the Hall of Justice have also been provided, further bonds having been issued in February of this year. But the thing for which the Association is best known in the East is its engagement of D. H. Burnham to make for it a comprehensive report on the improvement of San Francisco. The details of that report, which is to look far into the future, are still awaited; but the "Merchants' Association Review" names the following as among the projects that are known to be under consideration: A plaza at the foot of Market Street; the creation of a civic center (which it may be supposed will include the city hall, library and post-office, these being within three blocks of one another); a system of boulevards and avenues planned to facilitate the circulation of traffic and to prevent future congestion; the improvement of ocean and harbor fronts; park improvement; the preservation and architectural treatment of important viewpoints; some modification of street grades; a bay and ocean shore boulevard; the extension of Market Street to the ocean; a boulevard approach to Golden Gate Park from the Mission and from the heart of the city; the treatment of Twin Peaks for park and residential purposes, and a typical system of terracing and roadways for hilly districts. Although this list by no means exhausts the subject, it is clear that San Francisco has steered her auto for a star; and when one remembers the enterprise and courage of the Western cities and the rapid growth of San Francisco in importance and wealth, it seems not too much to expect that a beautiful city is to rise on our Western coast.

WHEN ART IS LONG

The committee having in charge the construction in Pittsburgh of a memorial to the late Senator Magee, has awarded to Augustus St. Gaudens the designing of a magnificent drinking fountain surmounted by a bust or containing a medallion. A certain sense of relief on the part of the committee, in the acceptance by St. Gaudens of this commission, can be understood; but their delighted promise that the work will be

completed in three years, because the contract calls for such result, may be added to the humorous sayings of innocent committees. Those who deal with St. Gaudens usually end by learning that *ars est longa*. That is because he is more conscientious with regard to the demands of art than of committeemen—e. g., the Shaw Memorial, or the ancient and still bare pedestals before the Boston Public Library; but the committees also learn, if they live long enough, that art is worth waiting for. Pittsburgh, as a city of double turns, night shifts, and the "quantitative analysis" in the matter of record breaking outputs, may find such teaching hard to appreciate; but where this lesson is hard to learn it is the better worth the learning.

GROUPING PUBLIC BUILDINGS

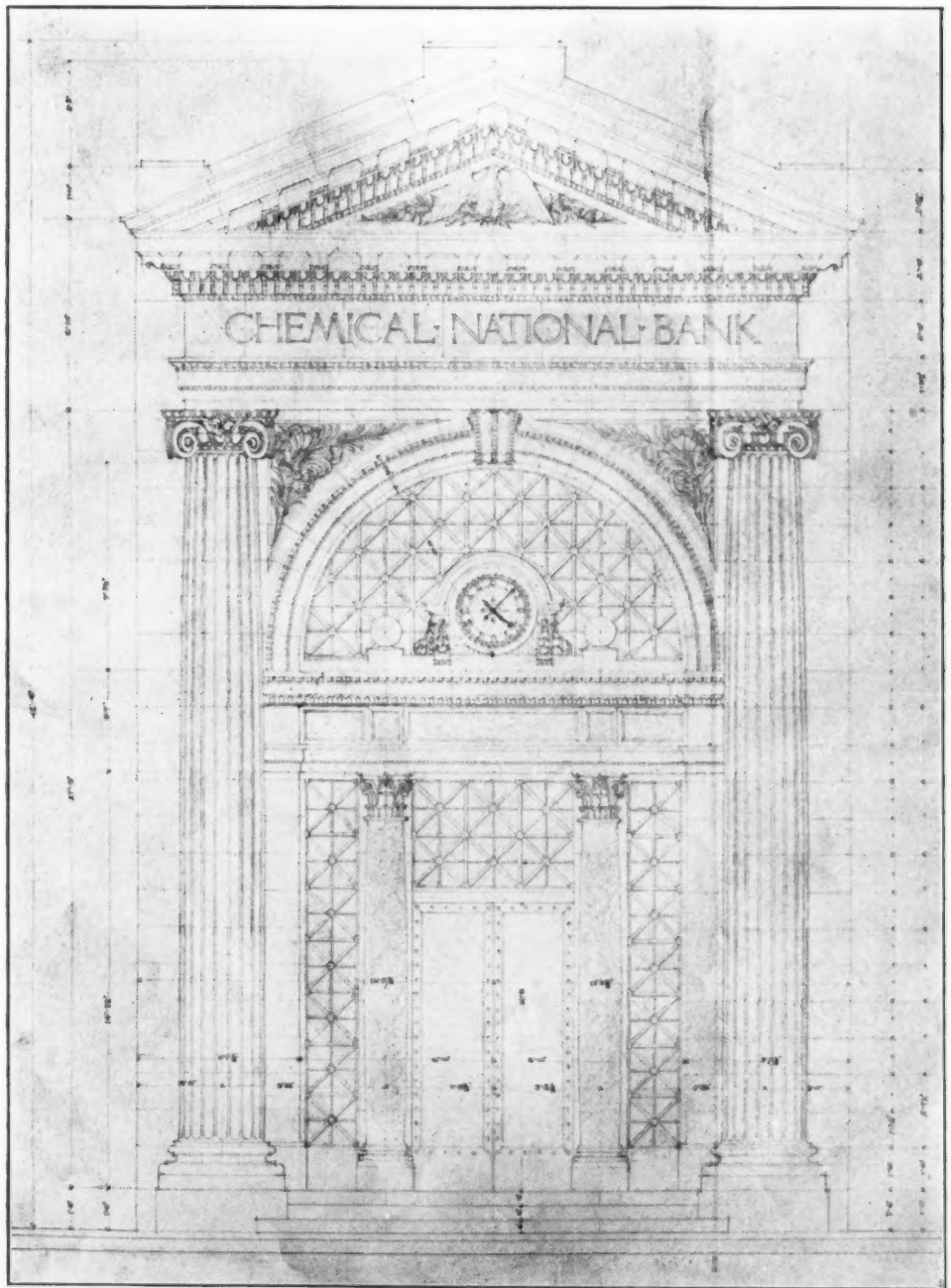
The Municipal Art Society of Hartford has issued as its second bulletin a pamphlet on the Grouping of Public Buildings. It has been prepared under the auspices of Frederick L. Ford, the city engineer, and is a reprint of a series of twelve articles on

this subject, obtained by Mr. Ford from eight men "eminently qualified by special training" to treat of the matter, and nearly all of them men of national reputation in their special field. The articles were first syndicated through the press of Connecticut, so reaching a very large circle of readers, in an effort to have the commonwealth seize the opportunity offered by the building of a new arsenal to make a beginning in rendering the State Capitol the center of a conspicuous group of public buildings. The site commission originally selected a characterless location on the side of a street, and it was this weak and unimaginative course, so lacking in foresight, that stirred Mr. Ford to make his fight for the proper grasp of the opportunity. If the argument has accomplished nothing else, it has had a broadly educational effect, and has brought together a group of illustrated articles on the grouping of public buildings that may well be of service elsewhere. It is rarely that a city includes among its officials one who, out of public spirit, will throw himself into a contest with so much enthusiastic earnestness, resource and energy.



ENTRANCE TO THE BUILDING OF THE U. S. LEATHER CO.
No. 38 Ferry Street, New York City.

Frank Freeman, Architect.



BROADWAY FAÇADE OF THE CHEMICAL NATIONAL BANK.

New York City.

Trowbridge & Livingston, Architects.

"SWEET'S" "The Book of the Catalogue"

A Department Devoted to Items of Interest Regarding
"Sweet's Indexed Catalogue of Building Construction"

"Sweet's Index" is now on the press, and will be distributed this Fall

We print herewith another fac-simile letter in regard to "Sweet's Index." The publishers have received several thousands like unto this one. All testify to the same fact, namely: That the old catalogue has become almost valueless; first of all, by reason of its numbers which are too great for any architect to read, or even to handle, and secondly, by reason of its contents which are usually too verbose, too full of "hot air," too indefinite, too full of matter that cannot possibly interest any architect, and too free from definite prices, definite statements, and definite facts of any kind whatsoever. It is interesting to study some of these catalogues. A certain firm has just issued an expensive hardware catalogue. A great many dollars were spent upon it. One would naturally think that before expending thousands of dollars a careful inquiry would be made among the very people for whom the catalogue was intended, asking them or discovering from them what information was of the most value. We saw one of these books recently on the desk of an architect. It had been delivered with a mass of other mail matter, four-fifths of which were catalogues. We asked the architect to examine the book with us and his judgment finally was that the greater part of the catalogue was of no possible interest to him whatever. No architect, he asserted, specifies padlocks, or trunk locks, or drawer locks, or key blanks, or cheap iron keys, or trunk key blanks, or any one of a number of other articles which went to make up considerably more than one-half of the volume. These things were, of course, intended primarily for the hardware trade, but rather than reach the dealer separately giving him the information suited to his case, and the architect separately giving him the especial information in which he is interested, both tradesman and profes-

sional man are lumped together and a single book is sent out to both of them, apparently on the assumption that the bigger the book the bigger the impression created on the recipient. To a certain extent this may be so. The book arrives in a pompous way in the office of the big architect. But the office boy takes hold of it and leads it to some remote shelf where it remains almost as undisturbed as the big annual books of Government Reports. It is supposed that they may be of value—some day. Ninetenths of this expenditure is wasted. These big books are not built for reference and the more "mixed" they are and filled with heterogeneous matter the more difficult it is for the architect to make any use of them. This is an age not of big books but of small books, and while publishers all over the world say it is the small handy pocket binding that sells best, building material firms are almost, one might say, striving to increase the bulk of their catalogues and to get them bigger and bigger each year. Why not split them up into sections and then distribute these sections where they belong, giving to the architect only the information that he needs?

One of the difficulties, no doubt, with some of these big books is that in each case there is usually some man "sitting on the job." He tells the "boss" that the big book is a great thing, and the "boss" is too busy with other matters to look into the question. He does not go out among the architects himself and rarely scrutinizes how far they use his gigantic catalogue. He sits in his own office instead and justifiably enough, feels a certain amount of pride in seeing the big book go out, and the thought does not occur to him that this feeling of pride may really not have very much to do with a far more important mat-

THE COMMISSION:
HON. JOSEPH S. CANNON, ILLINOIS
HON. WILLIAM F. KESSBURN, IOWA
HON. JAMES D. RICHARDSON, TENN.
JAMES C. COURTS, SECRETARY
ELLIOTT WOODS, SUPERINTENDENT



OFFICE BUILDING
HOUSE OF REPRESENTATIVES,
WASHINGTON, D. C.

September 29th 1905.

Index Department,

The Architectural Record Co.,

14-16 Vesey Street, New York City.

Gentlemen:-

I note in the Architectural Record your description of "Sweet's Index Catalogue of Building Construction" which seems to promise to be a very useful device. Kindly advise me if there is any expense attached to the installation of this catalogue, as I believe it would be of considerable use in this office for reference in connection with the work on the House Office Building the Senate Office Building and the Power Plant for the U. S. Capitol and adjacent Buildings.

Very respectfully,

OW-H.

Head Draftsman.
SENATE AND HOUSE
OFFICE BUILDINGS.

ter to him—that of efficiency. It is in this way that “the old catalogue method” has run to weed. None has sought for the facts, or for that matter, cared about them. Money has really been thrown out in a routine manner for pamphlet after pamphlet and book after book, 70% or 80% of which have gone directly into the waste paper basket.

Is there any wonder that the archi-

tect asks for “a new catalogue system?”—for Sweet’s Index? And mind you, the common idea is that the architect is an impracticable person and it is the business man that is the fellow of solid horse sense! “Sweet’s Index” is now on the press and shortly will be issued to the architectural profession and to others.

Here are some of the Building Material Firms that are represented in “Sweet’s”:

- | | | |
|------------------------------------|------------------------------------|---|
| Acetylene Apparatus Mfg. Co. | Chicago Hardware Co. | Goodale Marble Co. |
| Allith Mfg. Co. | Chicago Spring Butt Co. | Goodhue, Harry E. |
| American Art Marble Co. | Chicago Varnish Co. | Goodyear Tire & Rubber Co. |
| American Enameled Brick & Tile Co. | Churchill & Spalding | Goulds Mfg. Co. |
| American Encaustic Tiling Co. | Cliff & Guilbert Co. | Graf, Frank H. |
| American Luxfer Prism Co. | Clinton Wire Cloth Co. | Graff Furnace Co. |
| American Machinery Co. | Cole, George N. | Grand Rapids Carved Moulding Co. |
| American Mason Safety Tread Co. | Colt Co., J. B. | Grand Rapids Refrigerator Co. |
| American Porcelain Co. | Columbia Heating Co. | Grant Pulley & Hardware Co. |
| American Prismatic Light Co. | Columbian Fireproofing Co. | Griffin Roofing Co. |
| American Terra Cotta & Ceramic Co. | Consolidated Rosendale Cement Co. | Gross & Horn. |
| American Tin Plate Co. | Continuous Glass Press Co. | Grueby Faience Co. |
| American Tin & Terne Plate Co. | Cooley, Wm. H. | Guastavino Co., R. |
| American Varnish Co. | Corbin, P. & F. | Haines, Jones & Cadbury Co. |
| American Ventilating Co. | Cornell Co., J. B. & J. M. | Harris Safety Co. |
| Anchor Post Iron Wks. | Covert Co. H. W. | Hart Mfg. Co. |
| Andrews & Johnson Co. | Creamery Package Mfg. Co. | Nartmann Bros. Mfg. Co. |
| Anthyrdine Co. | Crocker-Wheeler Co. | Hascall Paint Co. |
| Answelmer, Hans | Crook, W. T.—M. T. Cragin. | Hawes & Dodd. |
| Artificial Marble Co. | Cummings, Robt. A. | Hayes Co., George. |
| Artists & Craftsmen Co. | Dahlstrom Metallic Door Co. | Hayes Mfg. Co. |
| Associated Expanded Metal Co.'s. | Darby & Sons Co., Edward. | Heaton & Wood. |
| Asbestos & Magnesia Mfg. Co. | Davis Acetylene Co. | Hecla Iron Wks. |
| Ashtabula Mfg. Co. | Davis Co., John. | Hewitt & Bros., C. B. |
| Atlantic Terra Cotta Co. | Decorators' Supply Co. | Heine Safety Boiler Co. |
| Atlas Portland Cement Co. | De La Vergne Machine Co. | Herbert Boiler Co. |
| Automatic Mail Delivery Co. | Deming Co. | Herring-Hall-Marvin Safe Co. |
| Badger, E. B. & Sons Co. | Detroit Show Case Co. | Higgin Mfg. Co. |
| Barber Asphalt Paving Co. | Dexter Brothers Co. | Holland Radiator Co. |
| Barnes & Erb Co. | Dow Wire & Iron Wks. | Holophane Glass Co. |
| Barrett Mfg. Co. | Duplex Hanger Co. | Howard Iron Wks. |
| Bassett-Presley Co. | Davidson, M. T. | Howard Clock Co., E. |
| Benjamin Electric Mfg. Co. | Detroit Fireproofing Tile Co. | Humphrey Co. |
| Bernstein Mfg. Co. | Eastern Sheet Steel Wks. | Huntington Roofing Tile Co. |
| Berry Bros. | Eaton, Cole & Burnham Co. | Hydraulic Press Brick Co. |
| Bickelhaupt, G. | Eco Magneto Clock Co. | Ideal Register & Metallic Furniture Co. |
| Binswanger Co., H. P. | Economy Paving & Const. Co. | Imperial Clay Co. |
| Bird & Son, F. W. | Edison Portland Cement Co. | Instantaneous Water Heating Co. |
| Bird & Co., F. A. & W. | Electric Utilities Co. | International Fence & Fireproofing Co. |
| Blanchard Co., J. F. | Electro-Dynamic Co. | Jackson Co., Wm. H. |
| Blatchley, C. G. | Elektron Mfg. Co. | Janusch, Estate of F. G. |
| Blenio Fireproofing Co. | Elevator Supply & Repair Co. | Jewett Refrigerator Co. |
| Blue Ridge Marble Co. | Ellis Co. | Johns-Manville Co., H. W. |
| Bommer Bros. | Empire Safety Tread Co. | Johnson Temperature Regulating Co. |
| Borough Bronze Co. | Emmel Co. | Kaestner & Co. |
| Brown Hoisting Machine Co. | Enos Co. | Kanneberg Roofing & Ceiling Co. |
| Browhart & Braun. | Eureka Refrigerator Co. | Keasbey & Mattison Co. |
| Bruce-Merian-Abbott Co. | Excelsior Terra Cotta Co. | Keighley Metal Ceiling & Mfg. Co., S. |
| Brunswick Refrigerating Co. | Excelsior Steel Furnace Co. | Kellogg-Mackay-Cameron Co. |
| Buffalo Refrigerating Machine Co. | Farrin Lumber Co., M. B. | Kelsey Heating Co. |
| Burdett-Rowntree Mfg. Co. | Federal Electric Co. | Kennedy Valve Mfg. Co. |
| Burlington Venetian Blind Co. | Filbert Paving & Construction Co. | Kent-Costikyan |
| Burrowes Co., E. T. | Fireproof Building Co. | Ketcham, O. W. |
| Burton Co., W. J. | Fireproof Door Co. | Kewanee Boiler Co. |
| Cambridge Tile Mfg. Co. | Fleck Bros. Co. | Kewanee Pneumatic Water Supply Co. |
| Caldwell Mfg. Co. | Flint Granite Co. | Keystone Fireproofing Co. |
| Capes, C. W. | Flour City Ornamental Iron Wks. | Keystone Plaster Co. |
| Carbondale Machine Co. | Folsom Snow Guard Co. | Kinnear Pressed Radiator Co. |
| Carey Mfg. Co., Philip. | Ford Co., Thomas P. | Kinnear Mfg. Co. |
| Carlson, Conrad. | Frink, I. P. | King, J. B., Co. |
| Carpenter Co., F. E. | Frost Mfg. Co. | Kitts Mfg. Co. |
| Cayuga Lake Cement Co. | Galloway, Wm. | Knisely Bros. |
| Central Foundry Co. | Gamewell Auxiliary Fire Alarm Wks. | Knisely Co., H. C. |
| Central Iron Wks. | General Fireproofing Co. | Kohler Bros. |
| Chamberlin Metal Weather Strip Co. | Geetz Co. | Koppel, Arthur |
| Chesebro, Whitman & Co. | Gilbert & Barker Mfg. Co. | Koch & Co. |
| Chester Mantel & Tile Co. | Glen Mfg. Co. | |
| Chicago Clothes Dryer Wks. | Globe Mfg. Co. | |
| | Globe Roofing & Tile Co. | |

Larsen, Anton.
 Lasar-Latzig Mfg. Co.
 Lawler Co., W. F. and D.
 Lawrence Gas Fixture Mfg. Co.
 Lawson Mfg. Co.
 Lindstam, S. F.
 Link Belt Engineering Co.
 Livezey, John R.
 Lloyd Co., W. N. S.
 Loomis-Manning Filter Co.
 Lord & Burnham Co.
 Lorillard Refrigerator Co.
 May and Fieberger.
 McCabe Hanger Mfg. Co.
 McCreery & Co., Jas.
 McCreery Co., Joseph
 McCray Refrigerator Co.
 McFarland & Co., J. C.
 McGuire, S. K.
 McLain Co., S. C.
 McLaury Marble Co., D. H.
 McWade, Wm. J.
 Mackolite Fireproofing Co.
 Manhattan Fireproof Door Co.
 Mannen & Esterly Co.
 Marine Engine & Machine Co.
 Marsh Co., Jas. P.
 Masury & Son, John W.
 Maurer & Son, Henry J.
 Mechanical Metal Mfg. Co.
 Meneely Bell Co.
 Menzel & Son, Wm.
 Merchant & Evans Co.
 Merritt & Co.
 Mertz's Sons, George
 Meurer Bros. Co.
 Michigan Pipe Co.
 Miller & Bro., Jas. A.
 Milner Seating Co., A. B.
 Mississippi Glass Co.
 Moore & Co., E. B.
 Morgan & Co.
 Monahan, Martin J.
 Monarch Acetylene Gas Co.
 Monarch Water Heater Co.
 Monroe Refrigerator Co.
 Montauk Fire Detecting Wire Co.
 Mosaic Marble Co.
 Mosaic Tile Co.
 Muralo Co.
 Murphy Varnish Co.
 Mueller Mfg. Co., H.
 Murray Iron Wks. Co.
 Murtaugh Co., Jas.
 Municipal Lighting Co.
 Municipal Engineering & Contracting Co.
 Murphy Iron Wks.
 Morse Co., F. E.
 Mycenian Marble Co.
 Narragansett Machine Co.
 National Filter Co.
 National Fireproof Paint Corp.
 National Fireproofing Co.
 National Lead Co.
 National Tile Co.
 National Ventilating Co.
 National Waterproofing & Cleaning Co.
 Naturo Co.
 Newburgh Brick Co.
 New Construction Co., T.
 New Jersey Zinc Co.
 New York Asbestos Mfg. Co.
 New York Fireproof Column Co.
 New York Mosaic & Marble Co.
 New York Prism Co.
 Nonpareil Cork Wks.
 Norcross Co.

Northampton Portland Cement Co.
 Northwestern Terra Cotta Co.
 Northern Electrical Mfg. Co.
 Norwall Mfg. Co.
 Opal Brick Co.
 Otis Elevator Co.
 Peirce, John
 Pullman Automatic Ventilator Co.
 Prouty Co., T. C.
 Prometheus Electric Co.
 Pressed Steel Tank Co.
 Paddock, W. W.
 Paltridge & Co., R. W.
 Pantasote Leather Co.
 Parker, Preston & Co.
 Parsons, Charles H.
 Peerless Brick Co.
 Peerless Kitchen Boiler & Supply Co.
 Pels & Co., Henry.
 Penn American Plate Glass Co.
 Penn Engineering Co.
 Perfect Fresh Air Inlet Co.
 Perfect Safety Window Guard Co.
 Persian Rug Manufactory.
 Philadelphia Water Purification Co.
 Phillips Co., A. J.
 Philadelphia Pitt Balance Door Co.
 Pittsburgh Plate Glass Co.
 Plenty Skylight Wks., Josephus
 Portal Bed Co.
 Porter Screen Mfg. Co.
 Power Specialty Co.
 Powers Regulator Co.
 Prescott & Son, J. B.
 Preservaline Mfg. Co.
 Protective Ventilator Co.
 Rambusch Glass & Decorating Co.
 Ramsay, Andrew
 Rapid Heater Co.
 Rapp, John W.
 Raymond Concrete Pile Co.
 Reading Stove Wks.
 Redlich & Co., Wm. F.
 Reliance Ball Bearing Door Hanger Co.
 Reno Inclined Elevator Co.
 Revis, Wm. H.
 Richards Mfg. Co.
 Richardson & Boynton Co.
 Richardson Engineering Co.
 Rinald Bros.
 Roberts Mfg. Co.
 Rock Plaster Co.
 Rockport Granite Co.
 Roebing Construction Co.
 Roebuck Co., S.
 Ronalds & Johnson Co.
 Rookwood Pottery Co.
 Rush Acetylene Generator Co.
 Russell and Erwin Mfg. Co.
 Sackett Wall Board Co.
 Safety Window Lock & Ventilator Co.
 Sall Mountain Asbestos Mfg. Co.
 Samson Cordage Wks.
 Sayre and Fisher Co.
 Schouler, W. W.
 Sealey & Co., Henry E.
 Schroeder Lumber Co., John
 Scully Ventilator Co.
 Sedgwick Machine Co.
 Shirley Radiator Foundry Co.
 Shone Co.
 Sicilian Asphalt Paving Co.
 Silver Lake Co.
 Simmons Co.
 Simplex Concrete Piling Co.

Sloane, W. & J.
 Smith Mfg. Co., E. C.
 Smith's Son, John R.
 Smithson, C. and S.
 Soltmann, E. G.
 Spencer, Robert C, Jr.
 Spiers, R. N.
 Sprague Electric Co.
 Stanley Hod Elevator Co.
 Standard Concrete-Steel Co.
 Standard Co.
 Standard Table Oil Cloth Co.
 Stanley Wks.
 Stevenson Co.
 Stewart Iron Wks. Co.
 Storm Mfg. Co.
 Stowell Mfg. Co.
 Sunlight Gas Machine Co.
 Swain Mfg. Co.
 Taylor Co., N. & G.
 Tea Tray Co., The
 Terwilliger Mfg. Co.
 Thatcher Furnace Co.
 Thermograde Valve Co.
 Thomas, Roberts, Stevenson Co.
 Thomas & Smith
 Thompson-Starrett Co.
 Thomson Wood Finishing Co.
 Tiffany Enameled Brick Co.
 Tirlrell Gas Machine Lighting Co.
 Toch Bros.
 Trent Tile Co.
 Trenton Potteries Co.
 Truss Metal Lath Co.
 Tucker & Vinton Corp.
 Tuttle & Bailey Mfg. Co.
 Tyler Co., W. S.
 Union Brassworks Co.
 Union Fibre Co.
 Union Steam Pump Co.
 Universal Safety Tread Co.
 Unit Concrete Steel Frame Co.
 U. S. Radiator Co.
 U. S. Mineral Wool Co.
 U. S. Wind Engine & Pump Co.
 Utica Heater Co.
 Van Kannel Revolving Door Co.
 Variety Mfg. Co.
 Vehicle Specialty Co.
 Voigtmann & Co.
 Wadsworth, C. J.
 Waring, Chapman & Farquhar.
 Warner Co., Charles
 Watson Mfg. Co.
 Wheeling Corrugating Co.
 White Enamel Refrigerator Co.
 White Fireproof Construction Co.
 Whitehall Portland Cement Co.
 Whitman Co., J. Franklin
 Whitley, John
 Wiener Co., Ernst.
 Wight-Easton-Townsend Co.
 Wilcox Mfg. Co.
 Wilks Mfg. Co., S.
 Wilke Mfg. Co.
 Williams, John
 Williams & Whitman.
 Wilson Co., A. & S.
 Wilson Mfg. Co., Jas. G.
 Wimmer Adjustable Window Shade Co.
 Winslow Bros. Co.
 Winslow Co., E. J.
 Wirt & Knox Mfg. Co.
 Wood Mosaic Flooring Co.
 Woodbury Granite Co.
 York Mfg. Co.

The Architectural Record

Vol. XVIII

DECEMBER, 1905

No. 6

The Chateau de Vaux-le-Vicomte

By Frederic Lees

Few, if any, of the hundreds of Americans who annually visit Versailles are aware that, more than twenty years before the completion of the château and its grounds, there existed and still exists a palace, only thirty miles from Paris, which, in some respects, is both its counterpart and its equal in grandeur. Nay, I doubt if even a small minority of the thousands of Parisians, who go there during the summer months to admire its fountains and breathe the atmosphere of the 17th and 18th centuries by sauntering along LeNôtre's groves and alleys, have ever heard of the Château de Vaux-le-Vicomte, let alone the interesting fact that it has had an important bearing on the history of the famous royal residence.

It would not be strictly accurate to say that Vaux inspired the present Versailles, Mansart's buildings having replaced those of the original château, but it may safely be said that without the one the other might never have been built. What, indeed, could be more significant than the coincidence of Louis XIVth's historic visit to the Château de Vaux and his decision to transform his predecessor's hunting-seat into a magnificent palace? The young monarch—he was still in his teens—first saw the mansion which Fouquet had erected near Melun—at a cost, it is said, of 13,000,000 francs (\$2,600,000)—in 1660; but it was not until the fête given there in his

honor in August, 1661, that he comprehended the full extent of its splendors. These are known to have produced a deep impression, and if they did not actually excite his jealousy, they undoubtedly prompted the reflection that what a Superintendent of Finance could do so well, a king might surely be expected to do even better. For at this time he began to make preparations for the building of Versailles. Moreover, the men whom he selected to carry out the work were the very ones who had contributed so largely to the glory of the Château de Vaux. He chose as his architect Louis Le Vau; he gave André Le Nôtre a free hand in the planning and planting of superb gardens; he instructed Francois Francini to build for him fountains and grottos similar to those which had excited his admiration at Vaux; and he entrusted Charles Le Brun, the first decorative artist of the day, with the same duties which he had fulfilled so much to his minister's satisfaction. Finally, a little later, he transported to Paris the tapestry manufactory which Fouquet had established at Maincy and founded what is now known as the Manufacture Nationale des Gobelins. Is it not clearly evident that Louis intended Versailles to be a second Vaux, only infinitely larger and more splendid?

Unintentional though this compliment to Nicholas Fouquet's good taste and judgment must have been—and Louis

Copyright, 1905, by "THE ARCHITECTURAL RECORD COMPANY." All rights reserved.

Entered May 22, 1902, as second-class matter, Post Office at New York, N. Y., Act of Congress of March 3d, 1879.

could not have paid him a greater had he wished to do so—it was well deserved. With all his unscrupulousness, the builder of the Château de Vaux-le-Vicomte was a genuine appreciator of beautiful things, and, like a true patron of the arts, possessed a remarkable genius for detecting artistic ability. He was, in the words of an authority, "one of the leading figures among Parisian connoisseurs. He was a lover of letters, the arts, poets, women, flowers, pictures, tapestries, books, and the masterpieces of ancient art; in short, a lover of every form of luxury and elegance. One of his judges called him *omnium curiositatum explorator*. Dainty and clear-sighted, his choice fell on Molière and La Fontaine, Le Nôtre and Poussin, Puget, Le Brun, and La Quintinie, not to mention Menneville and Du Fouilloux, who, according to the knowing Racine, were the two prettiest girls at Court. Enamoured with glory and grandeur, the most magnificent and most inquisitive man of his age, seductive, politic, and accustomed to business, he possessed a sure eye, passion, power and wealth, all the gifts, in short, which go to make up a great collector.

Foucquet, who came of a family of Nantes merchants, was the third son of Francois Foucquet, a King's Counsellor from whom he probably inherited his taste for art, since we are told that his father was a bibliophile and a collector of medals. Educated for the legal profession, he became, in 1635, when twenty years of age, a Master of Requests, and in that capacity took his seat in parliament. As it was then the custom for the king to select certain officers from among the Masters of Requests, Foucquet, in 1636, was appointed Intendant of Justice for Grenoble. But he was shortly afterwards recalled by Richelieu, then supreme master in France, owing to a revolt which he had been unable to avert, and during the remaining five years of the cardinal's life did not obtain any other official appointment. His fortunes changed for the better, however, when Mazarin became Prime Minister. In 1647 he was sent to the Army of the North. Three years later he became Procurator General to the Parliament

of Paris, one of the most important positions in France, since it placed him at the head of a legal body which had entire control of the departments of justice, politics, and finance. The post of Superintendent of Finance falling vacant in 1653 through the death of the Duc de Vieuxville, Foucquet naturally coveted it, in spite of the fact that the finances of the country were in a very bad condition. So, on Mazarin's return from banishment in the February of the same



FIG. 1. NICHOLAS FOUCQUET.

From an engraving by Nanteuill in the National Library, Paris.

year, he took steps to obtain it. He had been a stout supporter of Richelieu's successor, not only at the time of his conflict with the Fronde, but also during his exile; and he therefore expected some reward. Nor was he disappointed. Mazarin divided the appointment between Foucquet and Abel Servien, an honest and conscientious financier who could not be overlooked without doing a gross injustice. At the same time he appointed other subordinate officials to look after the finances of the country—though not always, perhaps, in the interests of

king and State. From this time, in fact, dates the malversations of which Mazarin and Fouquet have been justly accused. I need not enter into the means by which they robbed the State. Suffice it to say that they peculated millions, and that Fouquet, sometimes acting on the Cardinal's behalf, but more frequently, I imagine, on his own, copied the fraudulent methods of his protector. The Superintendent of Finance was a man of expensive tastes and had need of much more money than he could ever

and journalists, such as La Fontaine, Pierre and Thomas Corneille, Scarron, Pellisson, Loret, Benserade, Costar, Boisrobert, Gilbert, Gombauld, and Boyer. Some of these, whose budding genius, as in La Fontaine's case, he was perspicacious enough to recognize, he allowed pensions, in return for which they wrote poems or dramas, sometimes on subjects which he himself suggested. Madame de Scudéry, too, was another of his admirers, and in one of her novels, *Clélie*, many hundreds of pages are de-

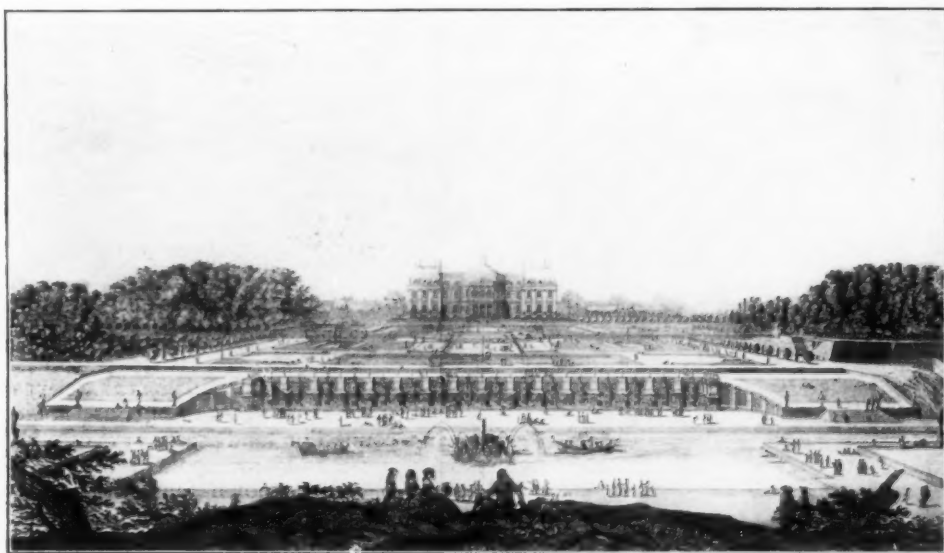


FIG. 2. THE CHATEAU OF VAUX FROM THE GARDEN.

From an engraving by I. Silvestre.

have obtained by honest means. Ambitious to an extreme, possessed of unbounded confidence—like Napoleon—in his genius and star, he began to indulge his highly developed taste for fine houses, beautiful pictures, and the company of literary men and poets. The last named formed a veritable court which Fouquet, according to M. U. V. Châtelain, his most recent biographer, intended should prepare public opinion for a change in the Premiership, for he is believed to have aspired to Mazarin's post. However that may be, the Superintendent of Finance surrounded himself with a crowd of poets, poetasters, playwrights,

voted to praise of his good qualities and his magnificent Château de Vaux, which she calls Valterre.

The idea of building a splendid residence in the country probably did not occur to Fouquet until after his appointment as Superintendent of Finance—until, in fact, he began to realize to what extent the emoluments of the post would enable him to satisfy his caprices; for more than three years had elapsed before he took steps to build the Château de Vaux. It was on August 2d, 1656, that he signed Louis Le Vau's plans and estimates for the mansion, which was to be built, decorated, and furnished within

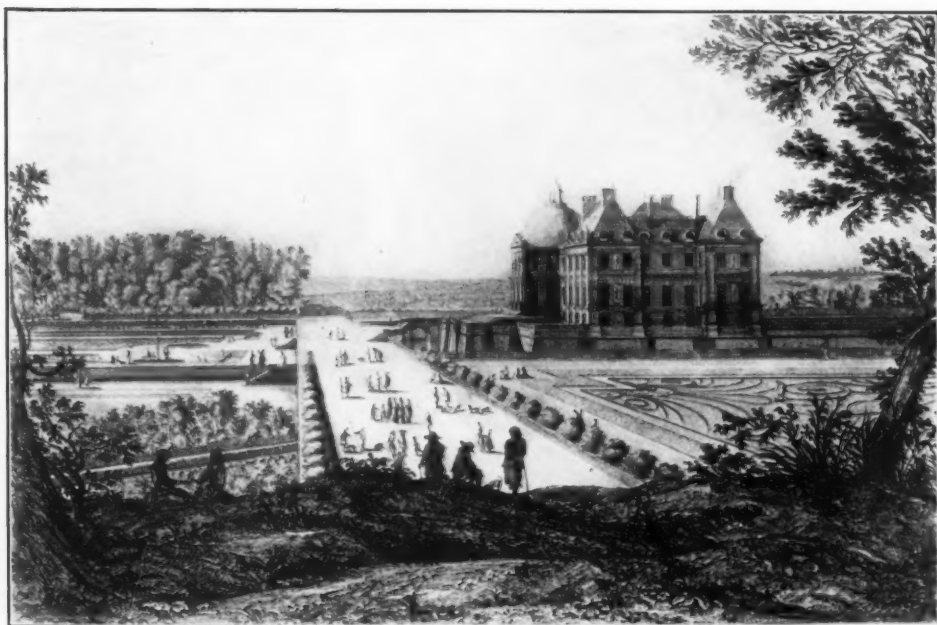


FIG. 3. SIDE VIEW OF THE CHATEAU OF VAUX AND ITS GROUNDS.

As they appeared at the time of completion.

four years. But 1655 most likely marks the time when he first decided to build, since we know that in that year he sent his younger brother, the Abbé Louis Fouquet, to Rome to purchase works of art for the projected house, and that, guided by the judgment of Poussin, the young ecclesiastic got together and sent home, on January 11th, 1656, an important collection of valuable pictures, statues, marble tables, finely carved and ornamented beds, and the like. A second consignment of fourteen old masters was despatched on April 3d of the same year. These art treasures found a home, awaiting their removal to Vaux, in a fine house, surrounded by extensive gardens, which Fouquet occupied at St. Mandé, a house already noted for its collection of pictures, statues and busts.

In choosing Louis Le Vau as architect, Fouquet showed his customary soundness of judgment in art. Beyond a few biographical details and a short list of the houses which he built or transformed, we know little of Le Vau's life. But he is described in a document dated

March 23d, 1651, in which year he was about thirty-eight years of age, as "noble man, counsellor and secretary of the king, house and crown of France." He came of a well-known family of architects, his father, who bore the same christian name as his more famous son, being a king's counsellor, chief surveyor and general inspector of the king's buildings at Fontainebleau. His brother Francois was also an able architect and frequently assisted him in his work. At the time Fouquet entered into negotiations with him his reputation was greatly on the increase. The first important building which he is known to have planned, about 1650, is the famous Hôtel Lambert, on the Ile Notre-Dame. In 1655 he succeeded Gamart as architect of the Church of Saint Sulpice, and began the choir and adjoining chapels which Gittard afterwards finished. He next transformed the Château de Vincennes into a royal residence, constructing two large buildings which are now partly used as barracks and partly as an apartment for the officer in command of

the troops stationed there. On the death of J. Lemercier, Le Vau, in 1664, became architect of the Louvre and Tuileries, and made numerous alterations and additions to those buildings. He finished the interior facades of the courtyard of the Louvre and part of the exterior ones; he did away at the Tuileries with the staircase of the central pavillion which Philibert de l'Orme had built and, increasing the height of the pavillion, replaced its circular dome with a quadrilateral one which existed until 1870; and, finally, he built the old Pavillon de Flore and the Pavillon de Marsan, which were rebuilt under the Second Empire and after the War of 1870-71. About this time he also planned the Collège des Quatre Nations, now known as the Institute of France. Numerous private houses were built by him for well-known people of the day: the Maison Bautre; the Hôtel de Pons in the Rue du Vieux Colombier for President Tambruneau; the Hôtel Deshameaux; the Hôtel d'Herselin, on the Ile Saint-Louis; the Hôtel de Rohan, in the Rue de l'Université; the Château de Livry, now called

the Château Le Raincy; the Château de Seignelay; and the Château de Bercy, now no longer in existence. I have already given a brief indication of the work which he carried out at Versailles for Louis XIV, after the completion of the Château de Vaux, but this should be supplemented with a few details. In addition to making extensive alterations to Louis XIIIth's hunting-seat, he built, in 1663, a most graceful orangery, which Mansart replaced by the new one now to be seen at Versailles. Francois Le Vau assisted his brother not only in this work but also, at the same period, in work carried out at the Château de St. Germain. Louis' principal work at Versailles did not begin, however, until 1668, when he drew up the plans for the new château and began to put them into execution. He had been appointed architect-in-chief to the King three years before, but was not to see the completion of the magnificent palace which he had conceived. He died on October 11, 1670, at the age of fifty-seven, and was buried in the Church of St. Germain l'Auxerrois. His plans for the Château de Versailles were

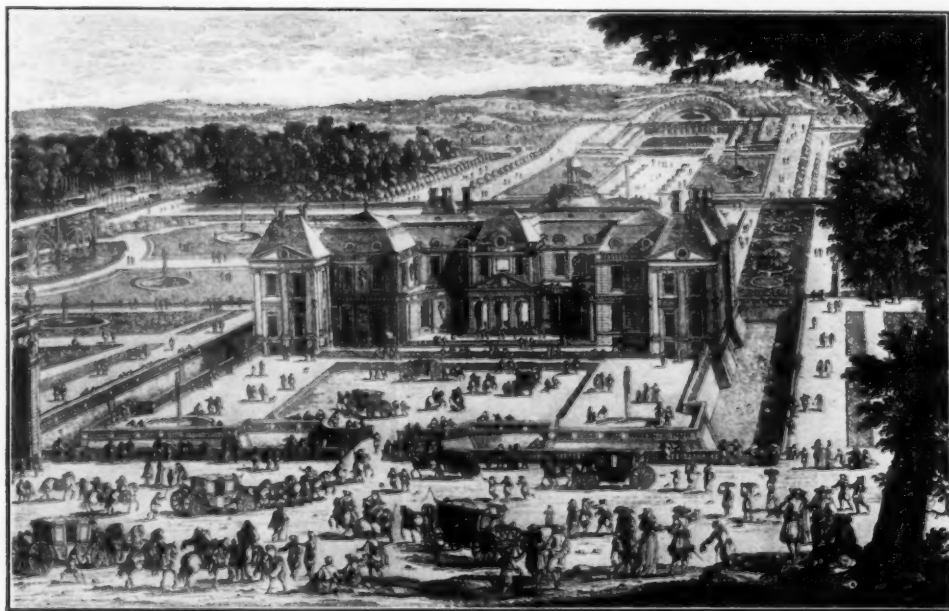


FIG. 4. THE ARRIVAL OF LOUIS XIV. AND HIS SUITE AT THE CHATEAU OF VAUX.

From an engraving by Pérelle.

faithfully carried out by Francois Dorbay, one of his pupils, who, in all probability, was assisted by Francois Le Vau.

Let us return, however, to our account of the building of Fouquet's château. The plans and estimates having been signed, Le Vau took into his service a certain Antoine Bergeron (who rejoiced in the imposing title of "juré des maçonneries du roi"), one Pierre Gittard, a carpenter, and Jacques Prou, a joiner,

established at that place, in order that his rooms might be royally decorated with choice specimens of Flemish art. The Superintendent had a number of weavers brought from Flanders, and these, working under the orders of a Frenchman named Louis Blamard, produced tapestries representing "Le Chasses de Méléagre" and the "Historie de Constantin," the latter in five pieces. At Maincy, Fouquet also built a hospital, called "La Charité", so that his small army of work-

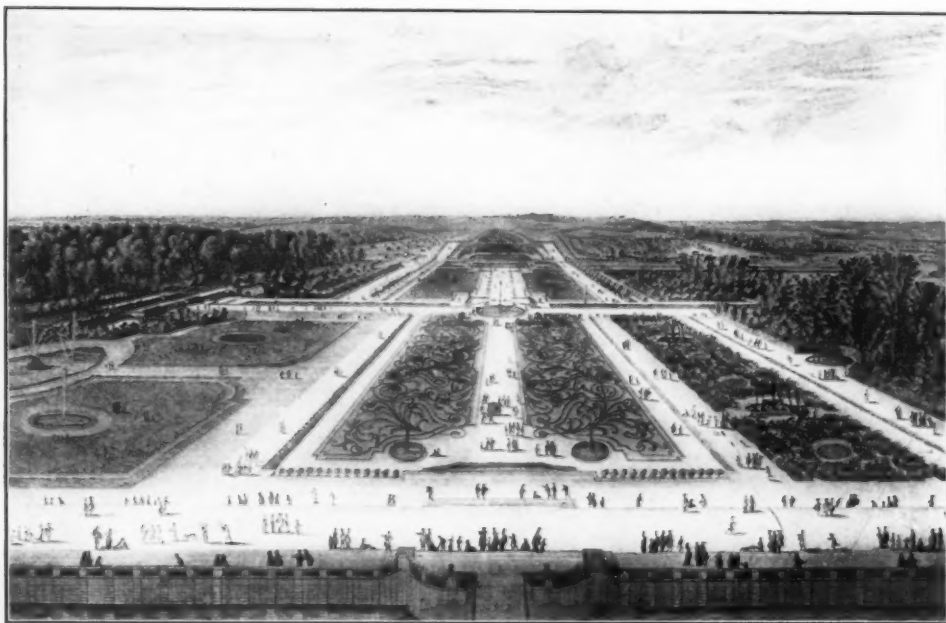


FIG. 5. THE GROUNDS OF THE CHATEAU OF VAUX—AT THE TIME OF THEIR COMPLETION.

From an engraving by I. Silvestre.

all of whom deserve mention as helpers in the construction of one of the finest existing specimens of this architect's work. The interior decoration of the mansion was placed as I have already mentioned, in the hands of Charles Le Brun, who had at least two assistants to aid him: Beaudrain, a master-painter of Paris, and Philippe Lattemment, a landscape painter of Rheims. The latter assisted Le Brun—who had settled down at Maincy, near Vau, in 1653, with his wife—in furnishing designs for the tapestry manufactory which Fouquet es-

ters would receive proper treatment in case of illness or accident. In addition to designing tapestries and decorating the walls and ceilings of the château, Le Brun supplied the designs, from which several pieces of sculpture were executed, the four lions still to be seen at the bottom of the steps leading to the terrace above the grottoes being among these. These grottoes and the accompanying waterworks and fountains were probably, as M. Pierre de Nolhac says, the work of Francois Francini, otherwise called Francine, whose reputation for

such things was as great as Le Nôtre's for gardening. Indeed, in all probability the two men worked in close collaboration.

Under the direction of this quartette of master-workers, Vaux and district was soon in a state of feverish activity. The first thing the workmen did was to clear a space for the huge house and its extensive grounds by sweeping away three villages: Vaux-le-Vicomte, with church and mill, the hamlet of Maison

may have been the reason for his anxiety, the fact that he was anxious is very clearly shown by a letter which he dispatched to Vaux on February 8th, 1657, containing the following message:

"A gentleman of the neighborhood, named Villeversin, has told the Queen that, on a recent visit to Vaux, he counted 900 workmen in the workshop. In order to prevent this as far as possible, the agreed-upon plan of having doorkeepers and keeping the doors closed must be

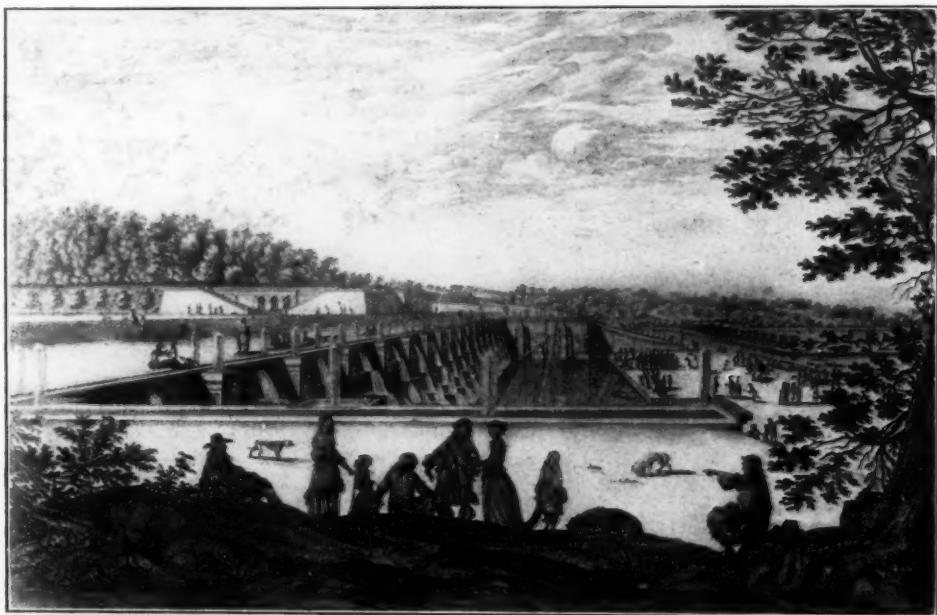


FIG. 6. THE CASCADES OF THE CHATEAU OF VAUX.

From a contemporary engraving by I. Silvestre.

Rouge, and that of Jumeau. Building and planning and planting of gardens then commenced in earnest, and continued without cessation until its completion within the time agreed upon. Naturally this unusual animation caused a good deal of talk in the neighborhood of Melun, much to Fouquet's annoyance. Conscious that it revealed his enormous wealth, was he afraid that it might lead to awkward enquiries into its origin? Or did he simply wish to keep his plans secret in order that his chateau should come as a great surprise to his friends and enemies? Whatever

carried out. I shall be very glad if you will get every sort of work as far advanced as possible before the season at which everybody goes into the country, and if you will take care that as few men as possible are seen together."

The difficulties in the way of keeping so gigantic an undertaking secret were, however, insurmountable, as Fouquet must surely have known. The princely mansion which was being erected by his army of workmen (they numbered at one time, says M. Anatole France, no fewer than 18,000) came to the ears of Colbert, who, being no friend of Fou-

quet, visited the works secretly and gave an account of them to the King. This visit was discovered by Fouquet's cook, the celebrated Watel, and duly reported, with the result that still greater precautions were taken to prevent the Superintendent's château being talked about. But they were quite useless. Fouquet's magnificent palace became a topic of conversation at Court, and there were even some who began to ask where he had procured the large sums of money necessary for the carrying out of his royal plans. An anecdote is told which clearly shows in what light he was regarded by public. One day, when Fouquet was visiting the Louvre in company with the King and Monsieur, Louis complained to his brother that he had not sufficient money with which to carry on the work. Whereupon Monsieur jokingly replied, "Sire, Your Majesty should be Superintendent of Finance for one year only and he would have plenty with which to build."

However, once the Château de Vaux



FIG. 8. ANDRE LE NOTRE.

From a mezzotint by Smith in the National Library in Paris.



FIG. 7. ONE OF THE FOUR LIONS AT THE BOTTOM OF THE STEPS LEADING TO THE TERRACE.

Designed by Le Brun.

was finished and fittingly furnished, Fouquet took no further steps to hide the fact that he possessed one of the finest, if not the finest, private residences in France. On the contrary, he appears to have determined to impress it upon the whole fashionable world by the liberality with which he began to entertain. Vaux became a sort of second Court with Fouquet on the throne. Certainly his literary followers regarded him very much as a royal personage, as a letter written by Corneille shows:

"Everybody knows," writes the author of *Le Cid*, "that this great minister is no less the Superintendent of literature than that of finance; that his house is as open to men of wit and learning as to business men; and that, either in Paris or in the country, it is in the library that we await those precious moments which, in order to grant them to those who have some talent for success in literature, he snatches from the occupations which burden him."

Fouquet's gatherings and entertain-

ments became the talk of society circles, and many were the comments, uttered in an undertone by one courtier to another at Versailles, or put into letters from ladies-in-waiting to their friends, which were made on his love affairs with Court favorites and his heavy gambling losses at Vaux. The pace at which he was going, was indeed, too rapid to last long; in the midst of all this brilliance he was tottering to his fall. He had time to give

ing the while, and gave them such a dinner as had rarely been set before royalty. Chroniclers of the period have handed down to us a description of the choice fruit and flowers which ornamented the table, as well as "the preserves of every color, the *fritures* and *pâtisseries* served at it." They do not tell us, it is true, of the charming manner in which Foucquet conducted his guests over Le Nôtre's gardens and presided over the banquet, but,

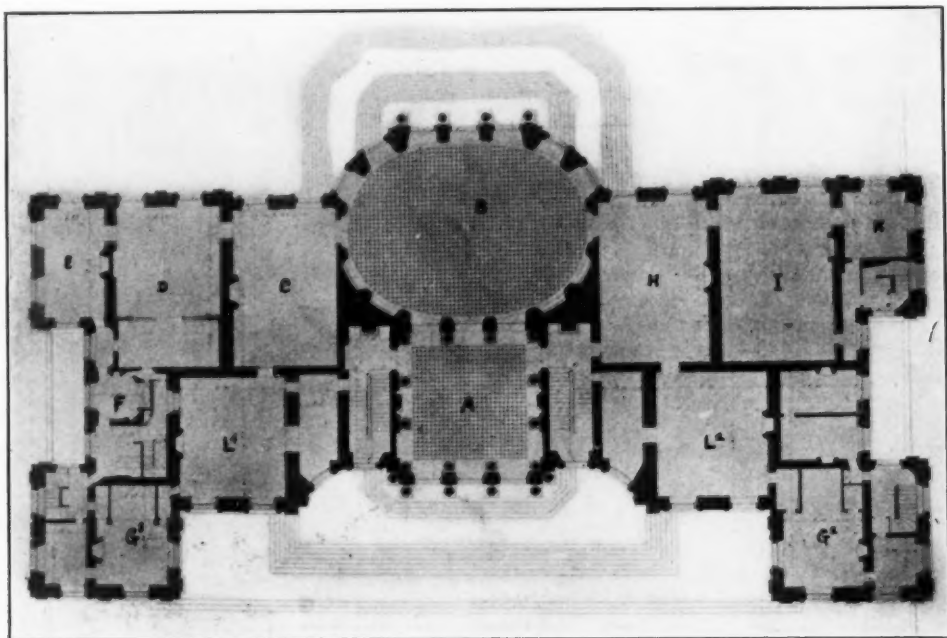


FIG. 9. PLAN OF THE GROUND FLOOR OF THE CHATEAU OF VAUX.

A. Vestibule.
B. Large Hall.
C. Library.
D. King's Room.
E. Small Dining-Room.

F. Path Room.
G¹. Bedroom.
G². Bedroom.
H. Billiard Room.

I. Large Drawing Room.
K. Small Drawing Room.
L'. Summer Drawing Room.
L². Dining Room.

but three really magnificent fêtes before his impeachment and final disgrace.

The first of these was given in June 1660 when the Court returned to Paris from St. Jean de Luz, after the marriage there, on the 9th of the month, of Louis and the Infanta Maria Theresa of Spain. Stopping at Fontainebleau, the King, Queen, and their followers were received with great magnificence by the Vicomte de Melun, who showed them over his gardens and grounds, the fountains play-

aided by Nanteuil's fine portrait of 1661, we can easily fill in the picture for ourselves. This portrait, which was engraved from a drawing or pastel from life, shows him to have possessed a rather crafty but distinctly attractive face, with laughing eyes and somewhat sensual mouth, the face of a man who would let nothing stand in the way of his pleasure or advancement, but who, nevertheless, we can well imagine to have been exceedingly charming in manner.

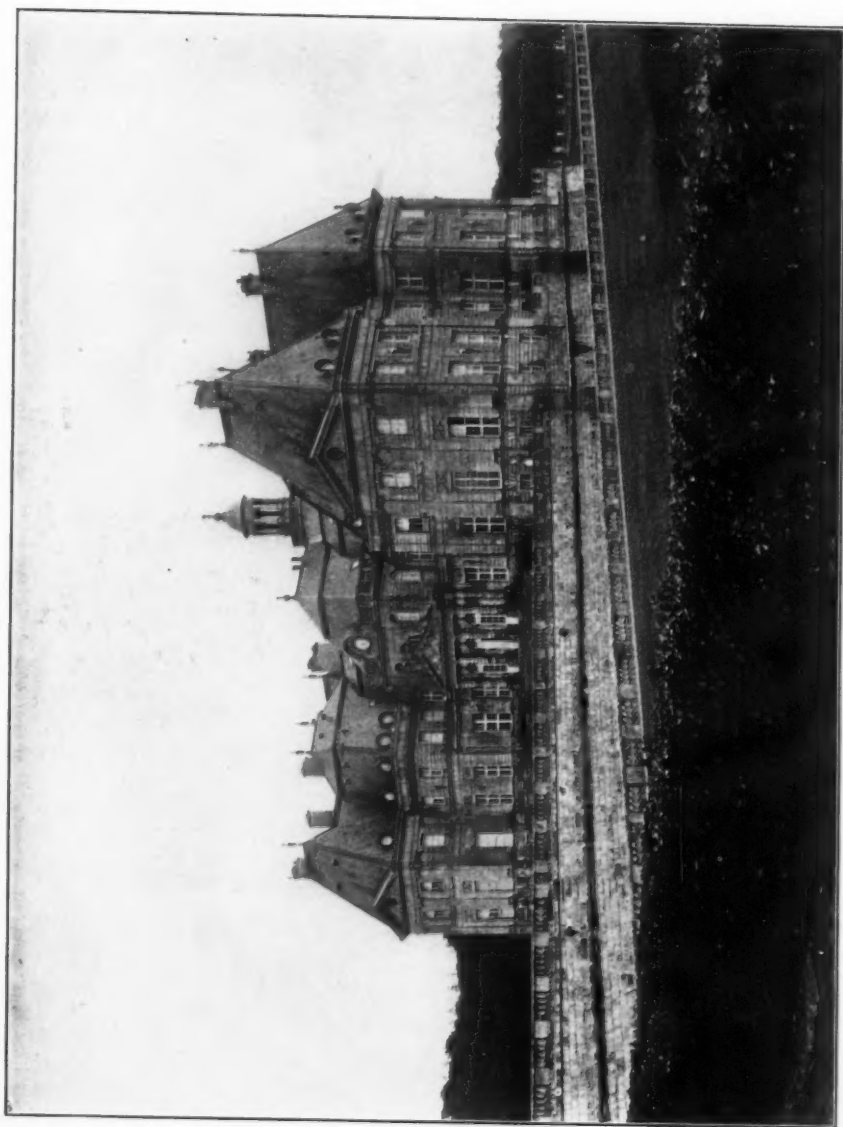


FIG. 10. FAÇADE OF THE CHATEAU OF VAUX.

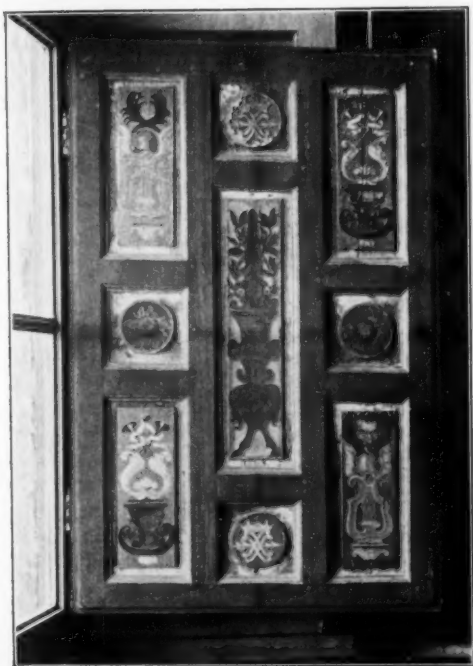


FIG. 10A. A DECORATED SHUTTER IN THE CHATEAU OF VAUX.

On June 12th, 1661, according to Loret's "Muse Historique", Fouquet gave a grand reception at Vaux in honor of the widow of Charles I, Henrietta of France, Queen of England, who was accompanied by her daughter, Henrietta of England, and her son-in-law, the Duke of Orleans. Henrietta of France, who was then at the height of her youth and beauty, possessed a genius for gallantry and skill in politics, and as she was supposed to possess influence with the king, the ambitious Fouquet did his best to impress her with his abilities as an entertainer. The magnificent dinner which he gave her was followed by the performance of a play by Molière, "L'Ecole des Maris," under the author's personal direction, and before either the Court at Fontainebleau, or Parisians, at the Palais Royal Theatre, had seen it.

Splendid as these fêtes were, they were, however, far surpassed by the one which the Superintendent of Finance gave on August 17th of the same year when the entire Court, with the exception of the Queen, who, owing to the

state of her health, remained at Fontainebleau, was received at Vaux. Louis XIV drove from Fontainebleau in a coach, accompanied by Monsieur, the Comtesse d'Armagnac, the Duchesse de Valentinois, and the Comtesse de Guiche. The Dowager Queen also made the journey in a coach; Madame in a *litière*. There are said to have been more than six hundred guests. The King and his courtiers first of all visited the grounds. The fountains caused great astonishment and according to La Fontaine, "there was much debate as to which was the most pleasing, the Cascade, the Gerbe d'Eau, the Fontaine de la Couronne, or the Animaux." An inspection of the chateau followed. Here again it was impossible not to admire the taste which Fouquet displayed on all sides in the matter of decoration and furnishing. But for all that Louis, who saw that he was out-



FIG. 10B. A VASE IN THE GARDENS OF THE CHATEAU OF VAUX.

distanced in luxury, was visibly annoyed, particularly, says Choisy in his "*Mémoires*"—though there is reason to doubt the story—by an allegorical picture in which Le Brun had used M^{lle}. de la Vallière's features. However this may be, the King could not have failed to have been annoyed by the evident symbolism of Fouquet's coat of arms and motto: a squirrel (*fouquet*, in French) accompanied by the words "*Quo non ascendat?*"—which were repeated time

lated that the King and his suite, numbering one hundred and twenty persons, reaching the dining-room they found their chairs arranged in order, but no table at which to sit.

"What is the meaning of this, Monsieur le Surintendant?" asked Louis, surprised to see no signs of a repast.

"Would your Majesty," replied Fouquet, "deign to ask the ladies and gentlemen to take their seats and order dinner. It will immediately be served."



FIG. 11. OUTBUILDINGS TO THE RIGHT OF THE ENTRANCE TO THE CHATEAU.

after time on the wainscotting of the rooms. Interwoven with this decoration was also to be seen a snake, evidently intended, through the similarity of the Latin name (*coluber*), to represent Colbert, making a vain attempt to reach the squirrel. In other words, Fouquet hinted that his rival could never hope to reach the eminence to which he himself had attained. A lottery, with prizes for everybody, the ladies winning jewels, the men arms, was then drawn, after which came a meal, prepared by Watel at a cost of 120,000 livres (\$24,000). It is re-

The King did as he was requested. No sooner was the order for dinner out of his mouth than the ceiling opened and a table, superbly set out with choice food and covered with solid gold plate, slowly descended to its place in the center of the room.

"Marvellous!" exclaimed Louis XIV, biting his lips. "But I fear, Monsieur le Surintendant, that I am not rich enough to return the compliment."

The anecdote is doubtless one of the multitude of fairy tales which have sprung up in the course of centuries

around the name of Fouquet and the Château de Vaux, but it will serve to show that everything was regarded as possible in the case of a man possessing such great wealth as he did. In two particulars, however, we know the story to be correct; the food was of the choicest, and it was served on solid gold plates. "The delicacy and rarity of the eatables was great," writes La Fontaine, "but the grace with which Monsieur le Surintendant and Madame la Surinten-

"Deux enchanteurs pleins de savoir
Firent tant, par leur imposture,
Qu'on crut qu'ils avaient le pouvoir
De commander à la nature.
L'un de ces enchanteurs est le sieur Tor-
elli,
Magicien expert et faiseur de miracles;
Et l'autre, c'est Lebrun, par qui vana
embelli
Présente aux regardants mille rares
spectacles."

The stage represented a large rock



FIG. 12. A CORNER IN THE GROUNDS OF THE CHATEAU.

dante presided over the honors of the house was still greater." The butler's pantry of the château contained no fewer than thirty-six dozen massive gold plates and a dinner service in the same metal. When dinner was over the guests proceeded to the Allée des Sapins, where a theatre had been erected. The stage machinery—the most ingenious which had been seen up to that time—was by Tor-elli and the scenery by Le Brun, as we learn from a letter written by La Fontaine to Maucroix.

standing on a desolate waste. Suddenly this rock changed into a shell, out of which stepped the Nymph of the Waters, the actress La Béjart, who recited a prologue by Péliisson, in which the divinities subject to that goddess were commanded to emerge from the rocks which enclosed them and contribute by every means in their power to the diversion of His Majesty. Whereupon the terms and statues which formed part of stage decoration opened, and out of them stepped numerous faunes and bacchantes, who then

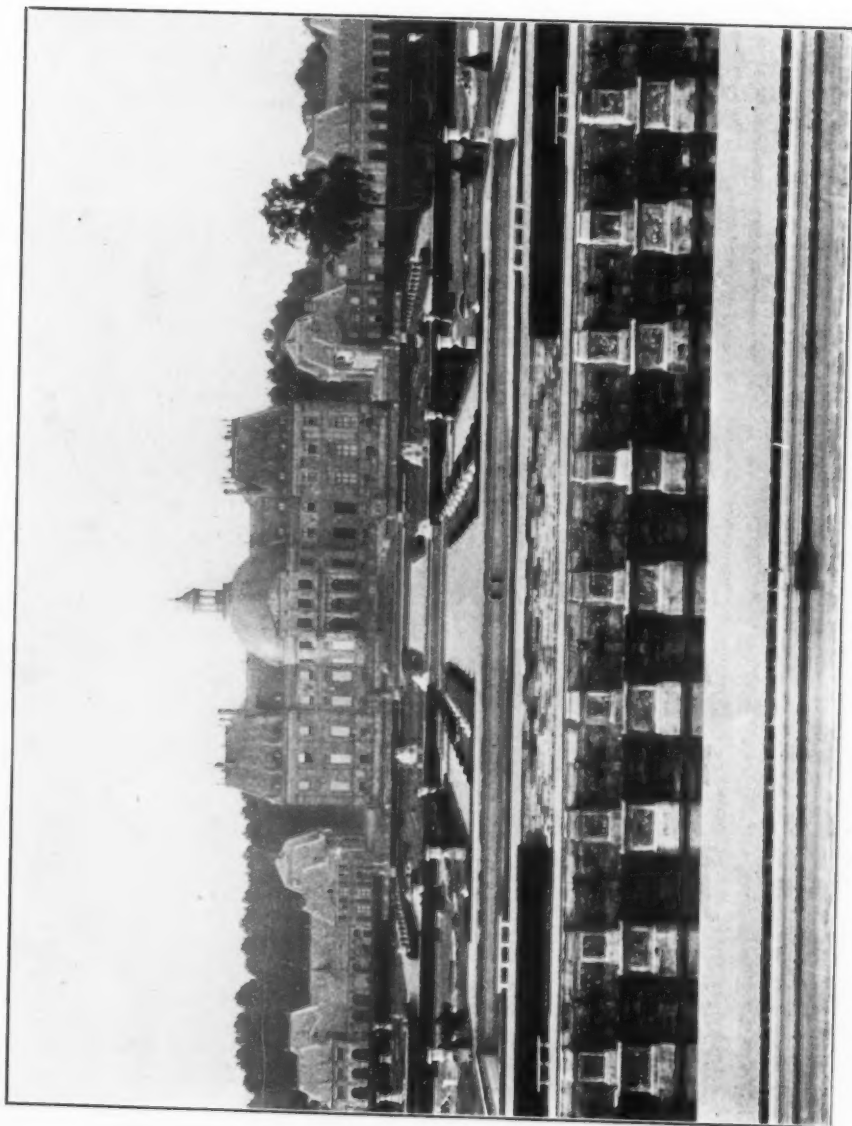


FIG. 13. THE CHATEAU FROM THE TERRACE ABOVE THE GROTTOS.

took part in the opening dance of the ballet which had been specially arranged by Beauchamp, the King's dancing-master. This ballet was followed by Molière's play "*Les Fâcheux*," which, as he tells us in the preface to the first edition of 1662, was "conceived, written, learnt, and performed in a fortnight." This brilliant day's entertainment was concluded with a fire-work demonstration, the King's departure, late at night, being honored with a blaze of rockets and serpents from the lantern of the dome surmounting the château.

So ended the most brilliant and the last of the fêtes which Fouquet gave at the Château de Vaux-le-Vicomte. Some historians have interpreted Louis' decision to disgrace his minister as a direct effect of his annoyance at seeing so much wealth and power in the hands of a mere official; but, as a matter of fact, the career of the Superintendent of Finance came to an end some months before on the occasion of the death of his protector and accomplice Mazarin. He himself, indeed, feared that this was so, as a conversation which he had with young Brienne on March 9th, 1661, amply proves. Whilst leaving his house at St. Mandé for Vincennes, he met his friend, who, stepping out of his coach, told him the news.

"So he is dead!" exclaimed Fouquet. "I no longer know in whom to trust. People never do things by halves. Ah! how annoying this is. The King awaits me and I ought to be there first. Mon Dieu! Monsieur de Brienne, tell me what happened, so that I shall not blunder through ignorance."

The suspicion that the cardinal, on his deathbed, might have warned the king against him evidently flashed across the Superintendent's brain. On the following day Louis informed Fouquet, the Ministers, and other officials assembled in his presence, that he intended to take the affairs of State into his own hands. Addressing Fouquet in particular, he used the following significant words: "As to you, Monsieur le Surintendant, I have already explained to you my wishes. I beg you to make use of M. Colbert, whom the late Cardinal recommended to me." Fouquet, who by this

time had regained his equanimity was convinced that the King did not mean what he said, and his future conduct, based in this false impression, was the real cause of his impeachment and downfall. Little suspecting that Mazarin had informed Louis of his true character, he thought that nothing would be easier than to deceive the King, which was the most fatal of errors. Louis XIV, youthful though he was, was more than a match for his cunning minister. Whilst continuing to make use of his services,



FIG. 14. A SCULPTURED POST AT THE GATE OF THE CHATEAU.

he determined to make an inquiry into the finances of the country and submit Fouquet's accounts to the most searching examination. For more than four months Colbert daily examined the Superintendent's statements and noted in what respect they were falsified. Louis accepted his minister's invitation to Vaux principally with the object of throwing dust in his eyes; and though the fête exasperated him, as the remark to his mother shows—"Ah! Madame, can we not make all these fellows disgorge?" it by no means played an important part

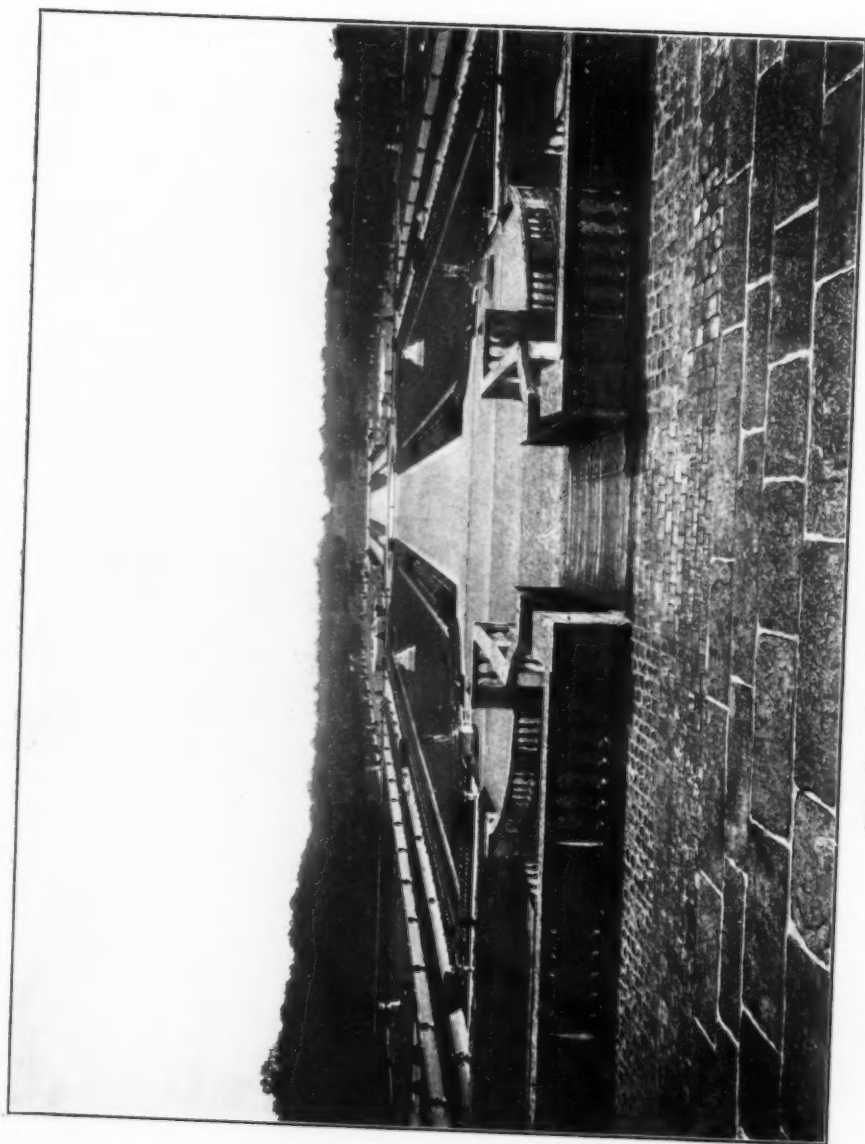


FIG. 15. THE GROUNDS OF THE CHATEAU.

in Fouquet's downfall. A few weeks after the King's visit—on September 5th—the Superintendent of Finance was arrested at Nantes, as he was leaving the château. He was taken to the Château d'Angers, where he remained from September 7th until December 1st; was then transferred to Saumur and the Château d'Amboise; and thence, on December 31st, to Vincennes and the Bastille. On December 10th, 1664, he was sentenced to banishment for high treason and peculation, a sentence which was afterwards commuted by the King to penal servitude

On ne blâmera point vos larmes innocentes,

Vous pourrez donner cours a vos douleurs pressantes;

Chacun attend de vous ce devoir généreux:

Les destins sont contents, Orante est malheureux.

Fouquet's arrest was the signal for the seizure by his creditors of his property at Saint Mandé and Vaux. The sale followed immediately after the trial, but some of the furniture, certain pieces of sculpture, and almost all the tapestries

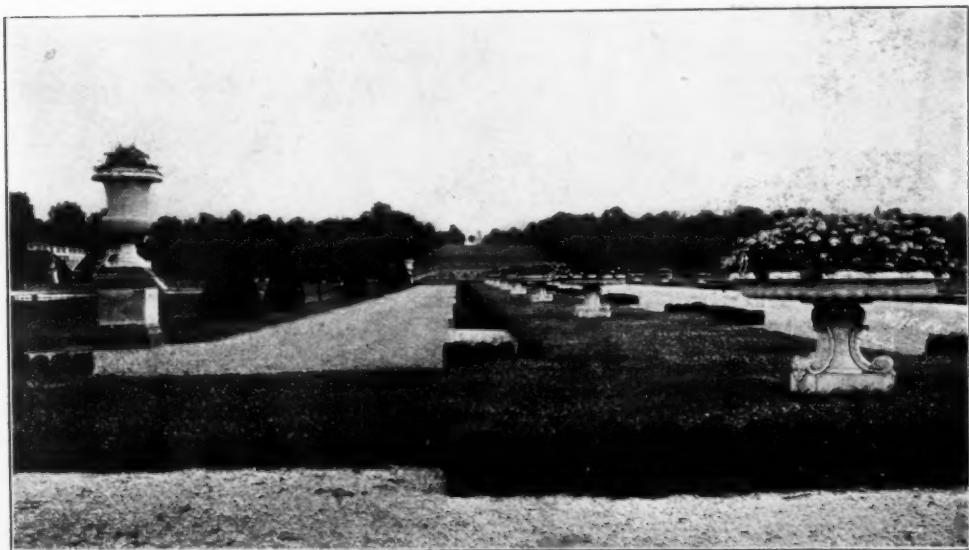


FIG. 16. PART OF THE GARDEN OF THE CHATEAU—RESTORED ACCORDING TO THE PLAN OF LE NOTRE.

for life in the fortress of Pignerol. He died in prison in March, 1690.

Let it be said to the credit of the men of letters whom Fouquet protected that many of them did not abandon him in days of misfortune. Corneille, Hesnault, and others defended him in verse; but none so well, so touchingly as La Fontaine in his well-known elegy beginning: "Remplissez l'air de cris en vos gottes profondes,

Pleurez, nymphes de Vaux, faites croître vos ondes;

Et que l'Anqueil enflé ravage les trésors Dont les regards de Flore ont embelli vos bords.

were not included in it, Louis having confiscated these in the name of the State. He had learned a good deal from the man whom he had disgraced. The ex-Superintendent's looms at Maincy, together with the staff of workmen, were transferred to the Hotel des Gobelins, which had been bought on June 6th, 1662, and by the end of the year the Manufacture des Tapisseries Royales was in full swing, with Le Brun as manager. The finest statues, the rarest plants, and the orange trees of Saint Mandé and Vaux were moved to Versailles. Later, in 1663, fourteen Terms by Poussin were also taken from Fouquet's château to

Versailles, where they are still to be seen. The public sale began in 1665 and continued until 1666, the King purchasing with his privy purse many works of art, including I believe, Poussin's *Israélites recueillant la manne*, and Bagnacavallo's *Circumcision*, now in the Louvre. The Château de Vaux and the Viscounty of Melun were repurchased from the creditors on March 19th, 1673, by Mme. Fouquet, née Madeline de Castille-Villemareuil, the Superintendent's second wife

sent petitions to the judge; and on sentence being pronounced she accompanied him to prison. There she remained until his death, more than fifteen years later, after which she retired, with a few pieces of furniture saved from the wreck, to the Benedictine convent of Val de Grâce de Notre Dame de la Crèche, in the rue Saint-Jacques. This saintly woman, who appears to have played but a small part in her husband's social life, survived him by thirty-six years; she

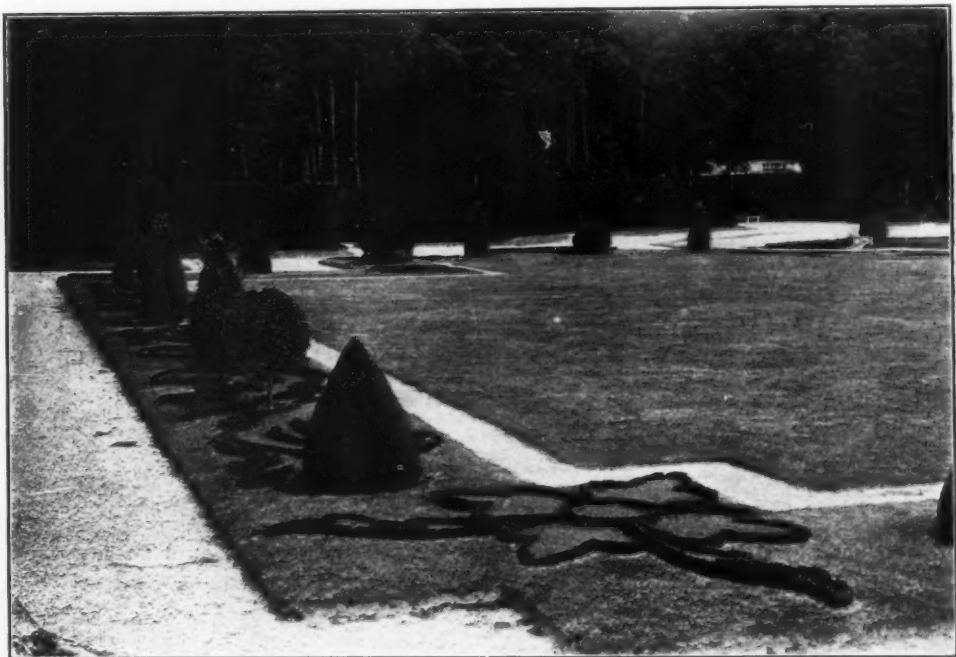


FIG. 17. A PORTION OF THE GARDEN OF THE CHATEAU—RESTORED AFTER THE PLANS OF LE NOTRE.

for 1,250,000 livres (\$250,000). She was *séparée de biens* from her husband before his sentence and was thus able to preserve the greater part of her private fortune. In many other ways, too, did she safeguard his interests and those of her son. Whilst the prosecution was preparing its case against Fouquet, she kept a sharp eye on his sequestered property, in case it should be stolen; during the trial she and her mother-in-law stood outside the Arsenal door to pre-

died in 1716, "in great piety, in great retirement, and after a lifelong devotion to good works."

The Château de Vaux and the Vicounty of Melun were, by deeds dated 1683, 1689, and 1703, made over to her son, Louis Nicholas Fouquet, but on his death, without issue, in 1705, she sold the estate to Louis Hector, Duc de Villars. From the possession of this Marshal of France it passed, in August 1764, into the hands of the Choiseul-Praslin fam-

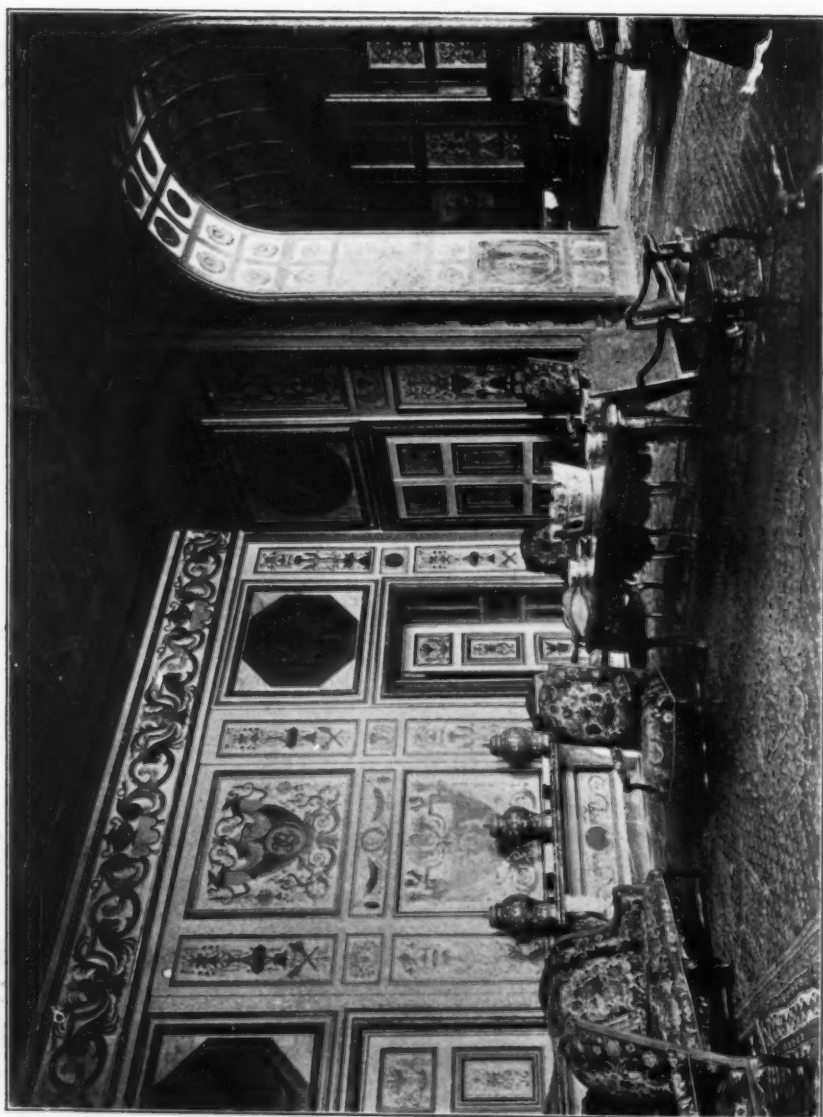


FIG. 19. THE SUMMER DRAWING-ROOM OF THE CHATEAU.

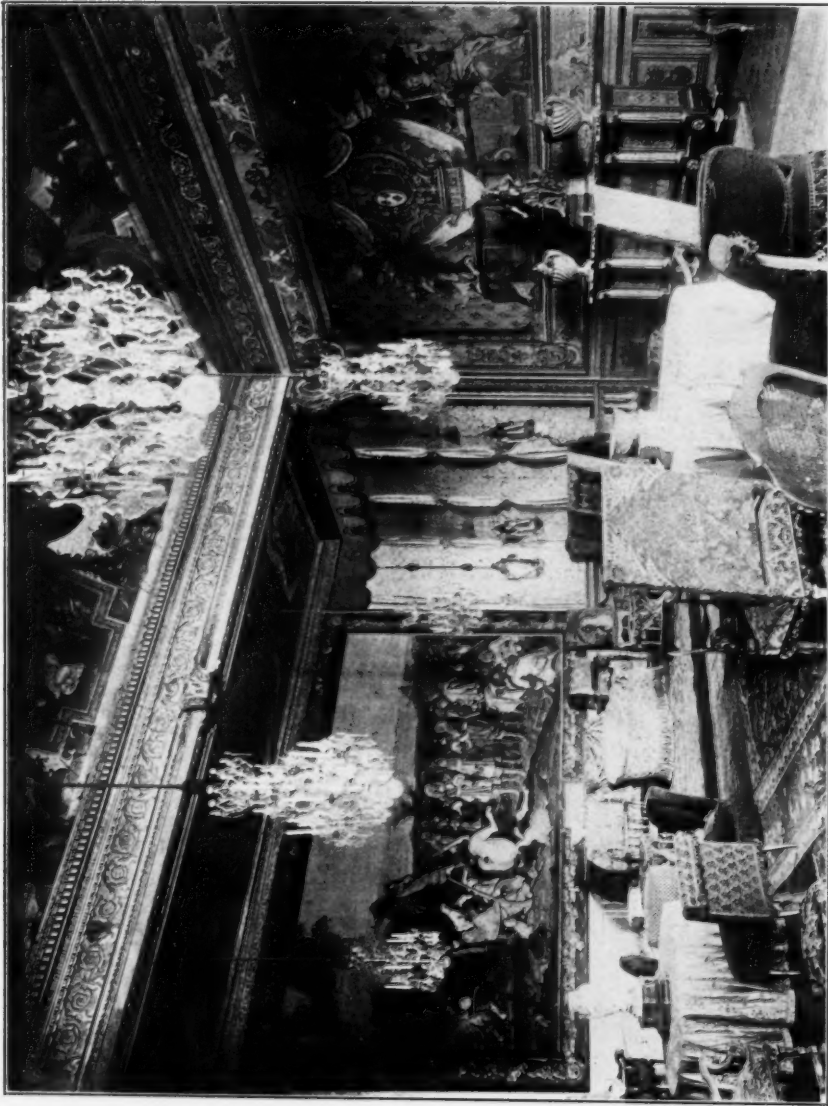


FIG. 20. "LE CHAMBRE DES MUSES."

The Château of Vaux.

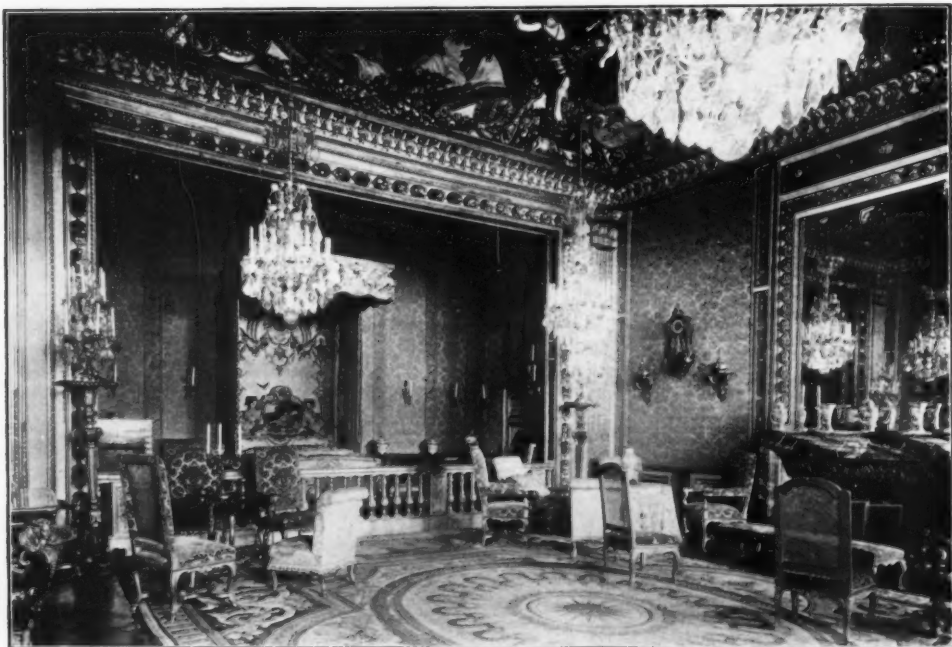


FIG. 21. THE KING'S BEDROOM.

The Château of Vaux.

ily, the price paid being 1,600,000 francs (\$320,000). It then became known as the Château de Praslin.

In the hands of this great family the château remained until July 6th, 1875, when it was purchased by M. Alfred Sommier, the present owner. It is indeed fortunate that it came into his possession, for, in addition to his being a man of great wealth, he and his wife, who is a daughter of M. de Barante, the well-known historian, are people of cultivated taste—just the very people who ought to be custodians of a historical house of France, and in whose judgment in matters of restoration lovers of architecture and the fine arts could place implicit faith. Restoration the Château de Vaux badly needed when it was sold in 1875. Monsieur Sommier placed this delicate work in the hands of M. Destailleur, a Parisian architect noted for his knowledge of the architecture of the Louis XIV period and for his skill in removing those modern disfigurements which are so frequently found in the interiors of old buildings. The structure of

Vaux was in an almost perfect state, but some of the rooms had been neglected or redecored by this or that owner. So Mr. Destailleur, who was given *carte blanche* to do whatever he considered necessary, set about his work with a will. He did the necessary repairs in the several rooms, he brought to light mural and ceiling decorations by Charles Le Brun which had been covered up with white-wash, and he re-established the former distribution of the apartments. The majority of Le Brun's decorative works had, however, been respected, and wanted but little restoration to make them almost as perfect as when they left the hands of the master. Thus, the large central hall had retained its antique decoration, in addition to the fine cariatides which support the dome; and three painted ceilings, representing the "Apotheosis of Hercules," "The Triumph of Fidelity," and "Morpheus," were intact. All things considered, the interior of the château was in a very fair state of preservation and presented no very difficult task to an experienced architect. Not so the

grounds. Here everything was in disorder. Le Nôtre's beautiful gardens no longer existed, and the cascades and grottoes which were the admiration of all who saw them were in ruins, though, fortunately, in not too decayed a state as to make their restoration an impossibility. The existence of contemporary plans and engravings enabled M. Destailleur to lay out the grounds, if not exactly as they were in Nicolas Fouquet's day, at any rate practically so, and to put the grottoes, fountains, and waterworks generally into a state well nigh identical with that of 1661. The task was no easy one, and the fact that it was accomplished so ably, reflects infinite credit both on the architect who carried it to a successful conclusion and on the enlightened connoisseur whose judgment and wealth were such important factors in the solution of the problem.

Before paying a visit to the grounds, it will be as well if I first of all speak of the entrance to the château, its exterior architecture and its interior.

The first thing that strikes one on approaching the mansion is the beautiful wrought-iron gates and railings supported by eight curious sculptured pillars, resembling terms. These are double-headed and represent ancient gods. Passing through the gates, you find yourself in a spacious courtyard, flanked on each side by extensive outbuildings, such as stables, orangery, servants' quarters, etc. After crossing the moat you then come within full view of the château with its stately flight of steps and well-proportioned façade. The impression received is that it is more imposing than charming, for it bears the distinctly severe and formal stamp of the period in which it was built, and possesses little sculptural detail. Considered as a specimen of the stiff, regular architecture of the Louis XIV period, there is, after all, very little in it which one can criticize adversely, though some authorities, given, perhaps, to being rather too hypercritical, have found the dome of the façade which faces the gardens a little too heavy for the remainder



FIG. 22. GOBELIN TAPESTRY IN THE KING'S BEDROOM.

The Château of Vaux.

of the building. The fact remains, however, that everybody finds the interior of the Château much more interesting than the exterior.

We will pass through the vestibule at the entrance, a room eleven metres square which calls for no particular mention, and enter the huge hall, or Guards' Room, as it is sometimes called. This room, elliptical in form, measures nine-

To the right and left of this hall are doors leading to the various other rooms of the Château.

Passing through the door on the right, when facing the gardens, you enter the suite of rooms which were Mme. Fouquet's. The first is the Antechamber, now known as the Billiard Room, (11m. 72 by 8m. 65), containing a painted ceiling by Le Brun depicting "The Apotheosis

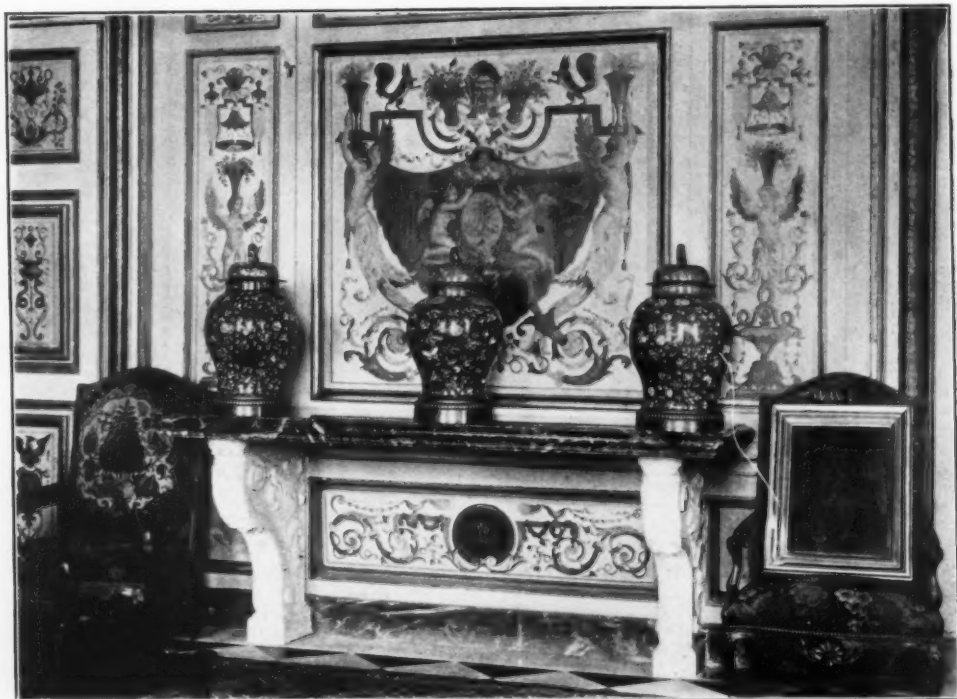


FIG. 23. MURAL DECORATION BY LE BRUN IN THE SUMMER DRAWING-ROOM. The Château of Vaux.

teen by fourteen metres, and occupies a central position in the building. The cariatides supporting the dome bear the twelve signs of the Zodiac. There is a profusion of other decorative emblems on the walls, including the oft-repeated squirrel and snake, the symbolism of which I have already explained. The dome is devoid of any ornamental work whatever, but it is said that Charles Le Brun intended to decorate it with figures representing the Seasons, and that he would certainly have done so had his plans not been thwarted by Fouquet's disgrace.

of Hercules", a profusion of mural decoration by the same artist, and a rather fine mantelpiece. On the walls are also a number of historical portraits dating from the period at which the château was built, pictures which have been collected by M. Sommer. Then comes the "Chambre des Muses," at present called the Large Drawing Room. On the ceiling is a painting, again by Le Brun, entitled the "Triumph of Fidelity." This room, which measures 12m. 07 by 8m 38 was one of the most magnificently decorated in the whole château; it contained

eight splendid Mortlake tapestries representing the "History of Vulcan," twenty chairs upholstered in Chinese plush, four rock-crystal chandeliers, choice mirrors in silver frames and a priceless Persian carpet, all of which were sold after Fouquet's downfall. Adjoining this still still choicely decorated and furnished "Chambre des Muses" is the charming Squirrel Drawing Room, where the work

lightful designs by Le Brun. The door to the right of the fireplace leads to what is perhaps the most ornately decorated room in the château, that was named (erroneously) the King's Bedroom. I say erroneously because, though Louis XIV undoubtedly visited Vaux, there is no record to prove that he ever slept there. However that may be, the room is right



FIG. 24. BILLIARD ROOM OF THE CHATEAU OF VAUX.

of Le Brun is likewise to be seen on ceiling, walls and shutters.

As will be seen from the accompanying plan of the ground floor, the arrangement of the rooms on each side of the Vestibule and central hall is almost identical. The first room on the left of the Hall is the Library with a painted eagle on the ceiling, and white stucco figures of Diana, Bacchus, Mars, Venus, and cupids on the cornice. Facing the fireplace, a door to the left leads to the Summer Drawing Room, formerly known as the Dining Room, which is ornamented from floor to ceiling with the most de-

royal in its style. Le Brun's paintings are once more to be seen on all sides; on the ceiling, where figures of Jupiter, Mercury, Mars, and Pomona are depicted, and on cornices, on walls, and on doors. There is a richly embroidered bed of the Louis XIV period, with furniture to match; and on one of the walls is a Gobelins tapestry, superbly rich and harmonious in coloring, especially as regards the brilliantly hued plumage of the birds, which could not be equalled in many a royal palace.

With the King's Bedroom, the enumeration of rooms on the ground floor



FIG. 25. CEILING OF THE KING'S BEDROOM.

The Château of Vaux.

Painted by Le Brun.

which require special mention comes to an end. And after the ground floor has been described little more is left to be said about the interior of the Château de Vaux. The first floor reached by staircases, the scale of which is hardly on a level with the grand style so apparent in other parts of the mansion, is not of paramount interest nowadays, whatever it may have been in the 17th century. The most interesting room is a bedroom (once occupied by M. de Barante) on the ceiling of which is a painting by Le Brun of one of the Nymphs of Vaux of whom La Fontaine sang so feelingly. This painting has been admirably restored by M. Destailleur. Formerly, I believe, the other rooms on this floor were equally as interesting as *la chambre de M. de Barante*. One was Fouquet's private study, another was Le Brun's bedroom, and these, if not all the apartments, were filled with the choicest furniture, hangings, and works of art to be found in France and Italy.

Now for the grounds. However much

one may prefer the English style of garden to the formal French garden of the 17th century, there is no denying, at one's very first glance at the grounds of the château from the terrace outside the long windows of the great Hall, that they are splendidly in keeping with its architecture. Any other style than that comprehended in Le Nôtre's symmetrical parterre and clipped trees would have been out of harmony with the regular lines of the building. So fine, indeed, are these gardens that competent authorities have not been wanting to express the opinion that they are even more interesting than the château itself. "The gardens are still more interesting than the château," wrote M. Charles Normand, the President of the Société des Amis des Monuments Parisiens, some years ago, "and, though less important than those of Versailles, are fully as majestic. In fact, their magnificent position and the ingenuity,—which reveals a pronounced talent and which makes one think that Le Brun has left the stamp of his genius

upon them,—gives the whole a unique interest, which cannot be found in any other gardens of the same period, not even in those of Versailles. In addition, the fountains and cascades, which, at the time they were constructed, were almost unknown in France, produce a surprising effect. When standing on the terrace above the grottoes, one can judge of these most original fountains as a whole, and take in at a glance the various ornaments which establish the immense parterre, preceded by a canal stretching at your feet, bounded by screens of verdure, and terminated by the château's noble silhouette. . . . At Versailles you are unable to enjoy such a general view of the whole of its works of art."

Among the ornaments to which this

writer refers are numerous vases filled with flowers, ancient statues and terms, and a number of modern pieces of sculpture, including two groups of lions and tigers by the greatest living French animal sculptor, Gardet. Finally, on the high ground above the grottoes stands a gigantic figure of Hercules, a copy of the Hercules of Naples specially modeled for M. Sommier to replace a similar statue which undoubtedly once existed at the far end of the grounds. Thus did the architects and gardeners of the 17th century invariably terminate the gardens of princely mansions, the statue of Hercules resting after his labors being a symbol that their work was completed and that they, too, had earned the right to rest.

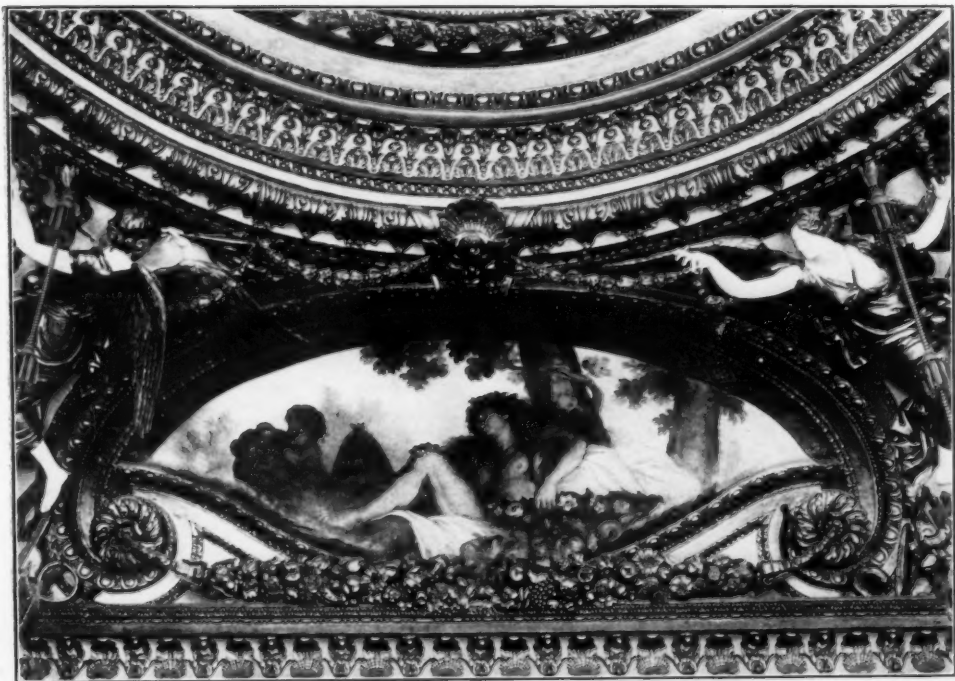


FIG. 26. PART OF THE CORNICE OF THE KING'S BEDROOM.

The Château of Vaux.

Painted by Le Brun.



The Washington Terminal

Not the least remarkable thing about the great Terminal Station which is now beginning to rise from the two million yard fill at the intersection of Massachusetts & Delaware Avenues in Washington is the fact that it is a monument in enduring granite to the Chicago World's Fair and its architect, Daniel H. Burnham. The White City is vanished like a beautiful dream, but its chief designer, grown greater with the years, has produced in this building a structure which surpasses the most beautiful of the eph-

meral creations of the vanished city. I have no doubt that that great organizer when he gazed on his finished work in the stucco buildings of the Columbian Exposition dreamed even then of the day when he should do it all over again in everlasting stone. That day has arrived, and the fulfilment of his dream in such a building as the Washington Station should be an inspiration to every one of us.

Though not in any sense part of the original plan of George Washington as



FIG. 2. THE WASHINGTON TERMINAL.

D. H. Burnham & Co., Architects.

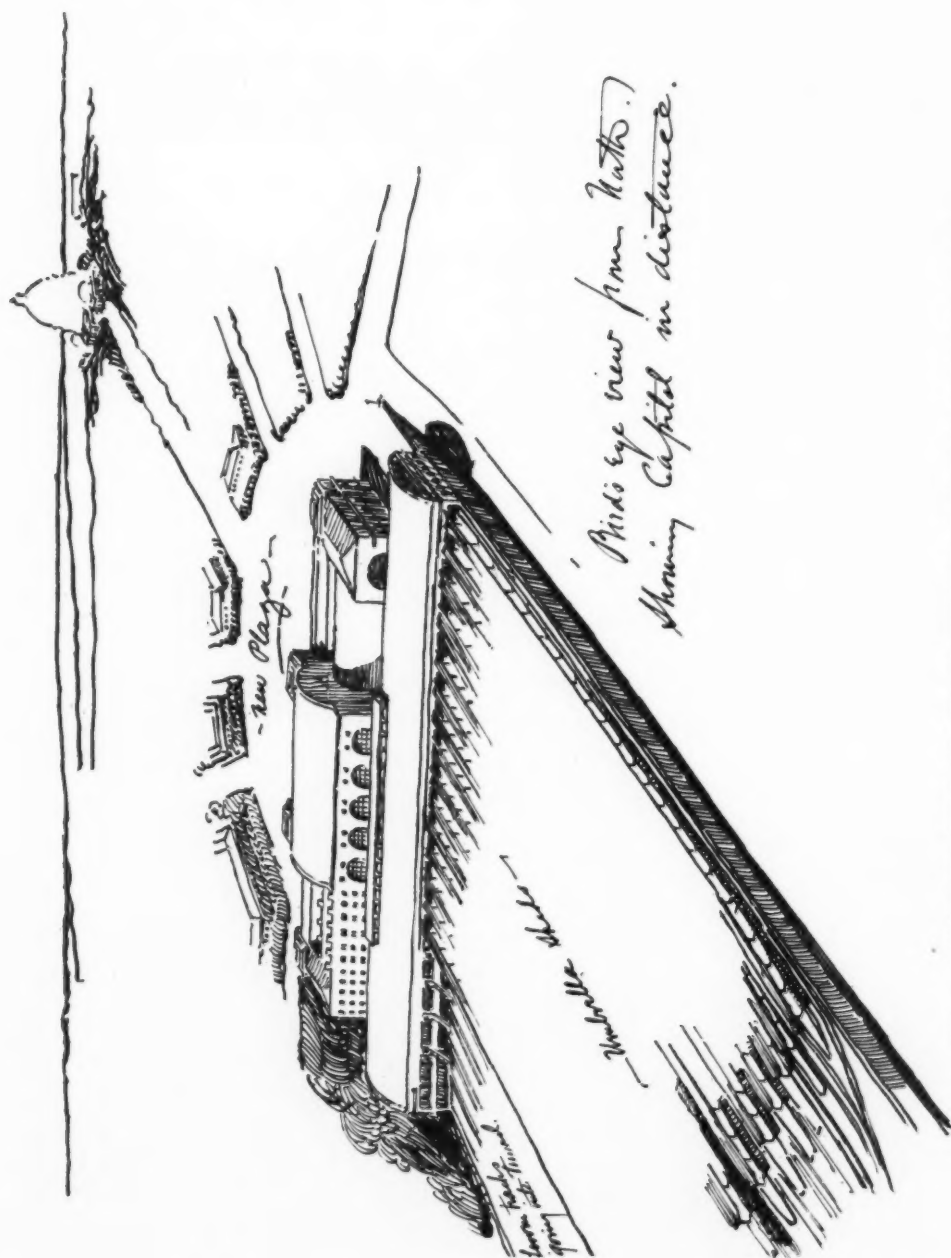
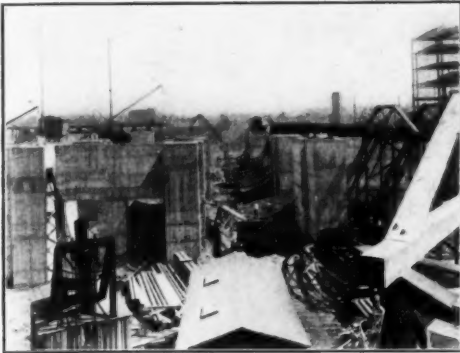


FIG. 4. BIRD'S-EYE VIEW OF THE WASHINGTON TERMINAL FROM THE NORTH.



THE STATION IN THE COURSE OF CONSTRUCTION.

worked out by his Secretary of State, Thomas Jefferson, with the expert advice of Major L'Enfant, the new Terminal is one of the great features of the embellishment of the Capital City and, being the actual design of a member of the Commission of Architects which has restored the plan of George Washington, it gives the motif, as it were, of the grand finale of the composition. It is the first of the series of great buildings

which is to make Washington a White City that will indeed be the wonder of the world.

That the Divinity which shapes our ends had a kindly eye on the national Capital during all the years that elapsed since L'Enfant's time is proved by the fact that she (the Divinity) was so nearly successful in restraining all the race of government architects from muddling with the job of beautifying the city. During the dark ages of architecture in the United States, when clever graduates from the carpenter's bench and the wood-turner's lathe dispensed architecture for the benefit of the public and dotted the country with Queen Anne and "Mary Ann" monstrosities, squandering the nation's money on buildings like the old Chicago Post Office, for instance, kind Providence restrained their vandal hands from tampering with the national Capital, and so the city's plan remains to-day, as far as the government buildings are concerned, almost untouched from the hand of L'Enfant.

The Washington Terminal is only one of a series of great railway stations that

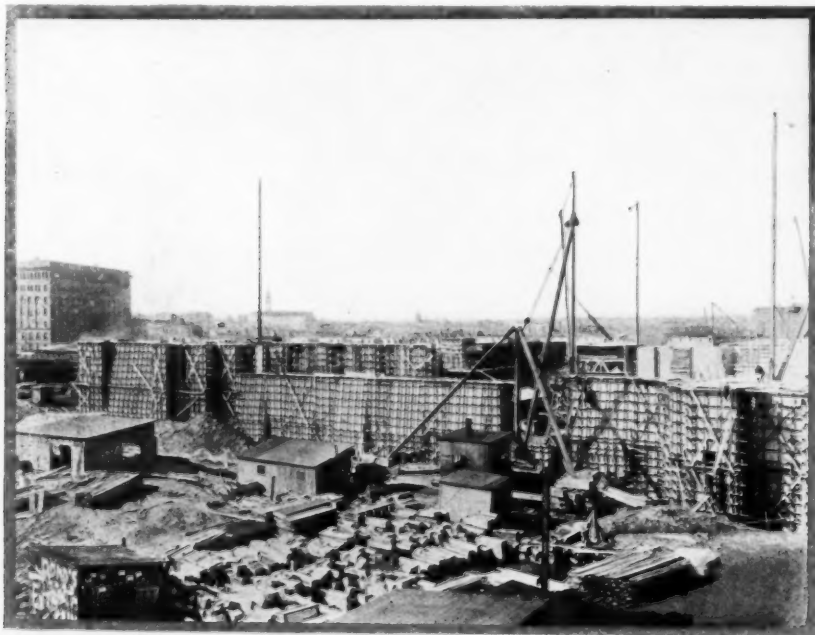


FIG. 5. THE WASHINGTON TERMINAL UNDER CONSTRUCTION.

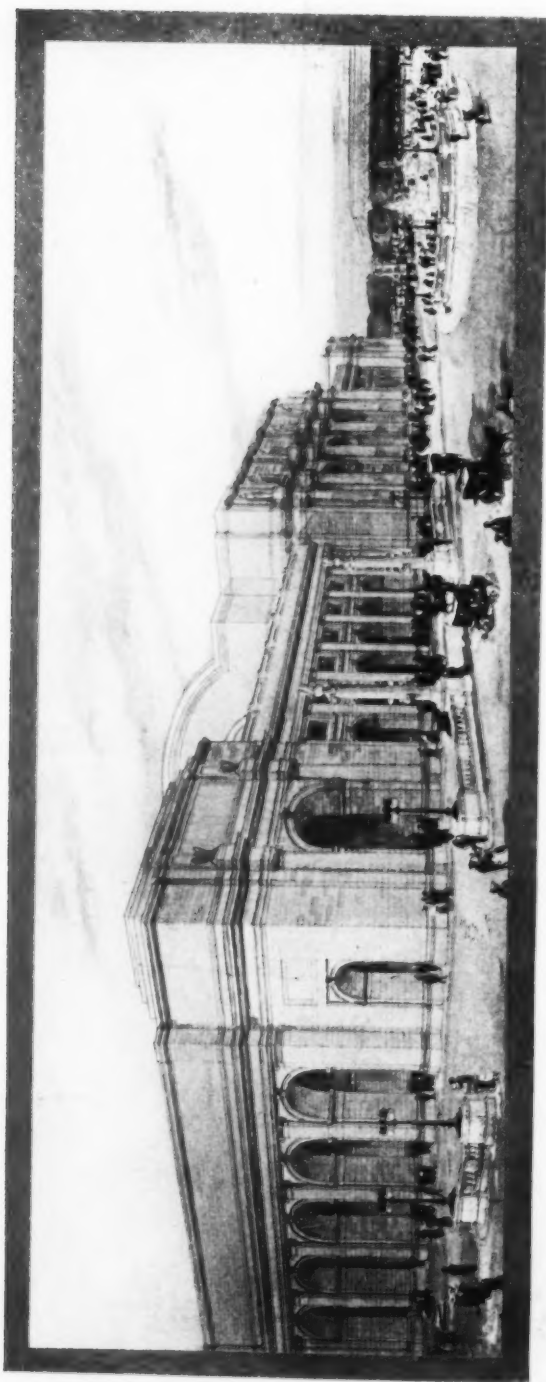


FIG. 7. THE WASHINGTON TERMINAL.

D. H. Burnham & Co., Architects.

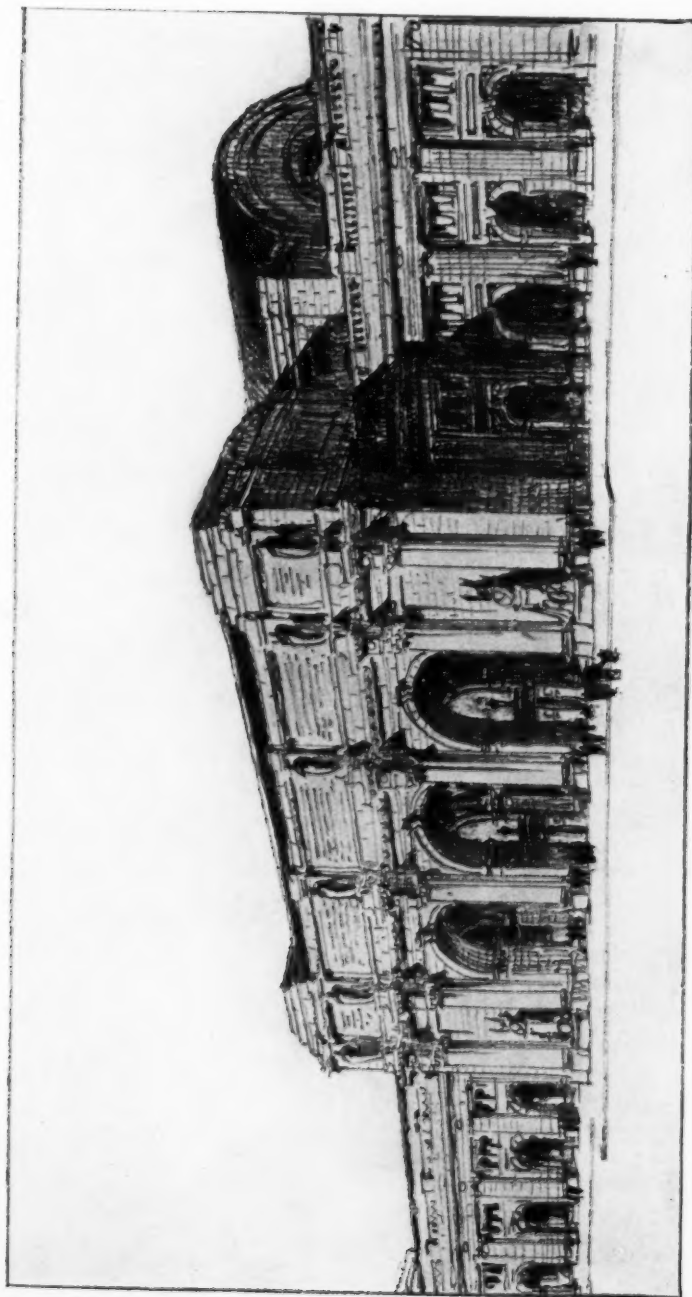


FIG. 8. THE WASHINGTON TERMINAL.

D. H. Burnham & Co., Architects.



FIG. 6. THE WASHINGTON TERMINAL UNDER CONSTRUCTION.

are to be built in the United States. The terminals of the Pennsylvania Railroad and the New York Central in New York City are to be colossal structures. Another great New York terminal, although possibly of lesser magnitude, is that of the Lackawanna Railroad at Hoboken. Cleveland is to have a great station, and Buffalo and Chicago, to supply the fast-growing needs of the country.

The site of the Washington Terminal is very close to the national Capitol, the front of the building facing up Delaware Avenue directly toward the Northwest corner of the Capitol. The grade of the locality where the station stands is to be raised about thirty-five feet, the job of filling alone being rather a big one, requiring some two million yards of new material, the raised area covering many acres.

The new Terminal is less than the Capitol in one dimension only, that of height, but viewed from the northeast, it is the dome alone that surpasses it in height. In the dimensions of length and breadth it exceeds the Capitol, the Station's length being 760 feet as against

the Capitol's 746 feet 6½ inches, and its breadth being 343 feet 9 inches as against the Capitol's 270 feet 10 inches.

Few who read the papers or magazines are unfamiliar with the appearance of the Washington Terminal. The building is a sort of grand triumphal archway, inspired by the triumphal arches of Rome.

The central pavilion has three arches,



THE TERMINAL IN THE COURSE OF CONSTRUCTION.

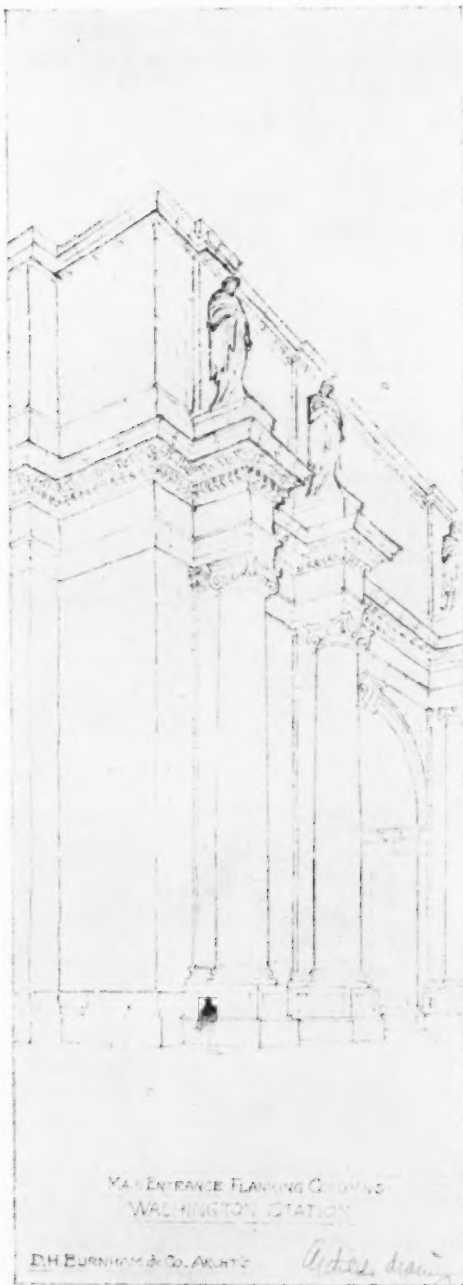


FIG. 11. THE COLUMNS OF THE MAIN
ENTRANCE.
D. H. Burnham & Co., Architects.

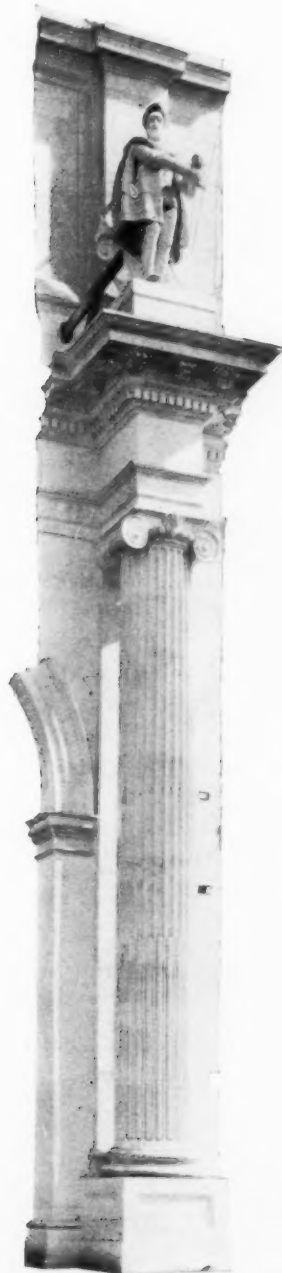


FIG. 12. A COLUMN OF THE
MAIN ENTRANCE.
D. H. Burnham & Co., Architects.

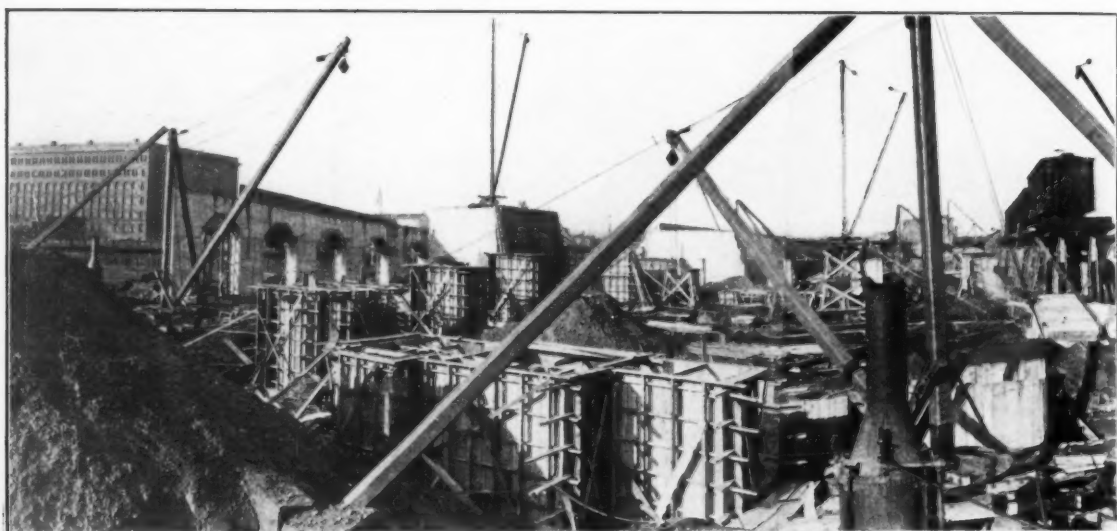


FIG. 9. THE WASHINGTON TERMINAL

each 50 feet high, leading into the main waiting room, and the end pavilions are single arches 40 feet high, which are intended as carriage entrances. The one toward the east is for official use and leads to the suite of apartments exclusively for the President and the guests of the nation; the one toward the West is for the public and gives immediate access to the ticket lobby.

The building faces on a plaza 1,000 feet long and 500 feet wide. The station proper is 620 feet long, and the concourse behind is 760 feet long. The interior, as far as the main rooms are concerned, is roofed with Roman barrel vaults. The general waiting room with a clear width of 130 feet and a length of 220 feet will be 90 feet high. It is lighted by a semi-circular window 75 feet in diameter at each end and by five semi-circular windows 30 feet in diameter on each side. The dining room east of the main waiting room is 80 x 100 feet and 35 feet high; the ticket lobby, already referred to, is 50 x 100 feet and 35 feet high, the same height as the dining room. The smoking room and the women's waiting room will be large apartments 30 x 85, 28 feet high.

The passenger concourse is 130 feet wide and 755 feet long, inside dimen-

sions, covered by an arched ceiling in a single span, and, according to statement of the architects, far exceeds in size anything ever built for a similar purpose.

There are to be 33 tracks, of which 20 are stub tracks on the same level with the waiting room, and 13 are depressed 20 feet below the street level, 7 of them continuing under the building into a tunnel leading southward and constituting a through station.

The Washington Station will have no large span train-shed, as it has been found that great sheds have not justified their enormous cost. They are always dark, dirty and leaky, and in winter afford small protection from the cold. In this particular case an enormous train shed so near the Capitol was regarded as tending to dwarf the dome of what must remain the most notable building in Washington. Instead of the train-shed there will be umbrella sheds covering each platform and wide enough to overlap the trains and furnish protection from the weather.

The cost of the entire improvement will be about \$14,000,000, including track rearrangement, the building of the new plaza and the establishment of the new streets.

The exterior of the Station is to be of



UNDER CONSTRUCTION.

white granite from Bethel, Vermont. This material has an interesting story connected with it. It had previously been used in but few buildings, although it lies in limitless quantities in a hill back of Bethel. The owner of the quarry or property on which the quarry has been made, was a crank of the deepest dye, who, because his only son was killed in a railroad crossing accident near the town, swore a solemn oath that as long as he lived the material should never be used except for tombstones; and so it remained until his death, when the property passed into the hands of those who undertook the work of introducing it as a building material.

It required some considerable boldness on the part of the architect, as well as a good brand of confidence in that architect on the part of his client, to choose an untried material for so great and important a building as the Station, but the whiteness of the granite fitted in with the color of the architect's dream, and now that the dazzling, creamy white blocks are beginning to show and give promise for the finished work, it simply scores another success for the men who dare and do.

The work of excavating for the foundations of this building began on the

first day of December, 1903, and as the great concrete piers, rising thirty-five feet above the old grade, began to be finished much interest and curiosity were aroused, as it became apparent that the work of filling the surrounding territory was in itself a task of tremendous magnitude.

It should be understood that the new Station straddles the main tracks of the Baltimore & Ohio Railroad just outside its old station at the corner of C and First Streets, and the work must be done without interfering with the traffic. Construction began on the east side of these tracks, but could not be continued to the west side for over a year on account of the necessary changes in the approaches to the city and some difficulties with tenants of the railroad property. This delay of a year caused a practical suspension of work on the Station proper for a number of months, but now all obstacles are removed, and it is expected to have the building enclosed next Summer, and unless some unexpected setbacks are encountered, it will be finished by the first of the year 1907.

If anyone will stop and think of the time it has taken to build any of the great structures that have come within his own ken, he will appreciate what it

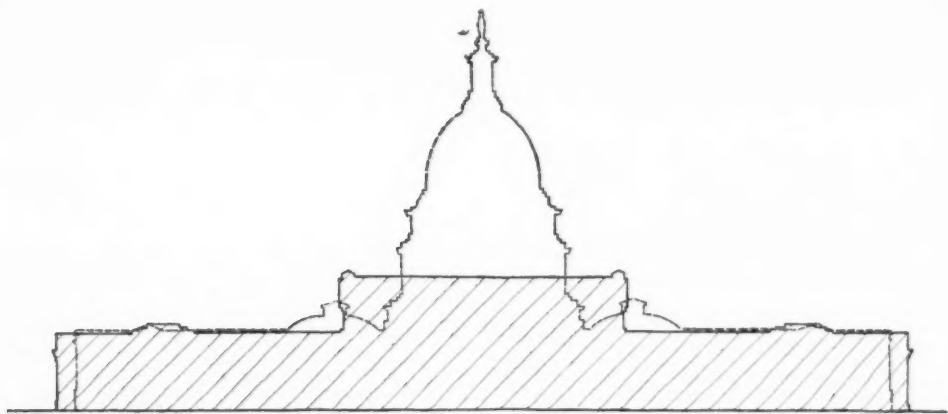


FIG. 13. OUTLINE OF THE WASHINGTON TERMINAL COMPARED TO THAT OF THE CAPITOL.

means to build a building larger than the National Capitol in three years' time.

Some of the Old World buildings not as great have taken centuries. Our own great buildings, like the Capitol, for instance, have often taken generations to build, and in the case of great structures at the present day we know full well of many a building like the Chicago Post Office, which has been a-building now for eight years, and, as I believe, is not finished yet.

But modern conditions demand modern methods, and to-day the building constructor must make as much speed as the public convenience, if no other consideration, demands.

The man who made two blades of grass grow where one grew before was not one of your conservative mossbacks who are contented to let well enough alone. Else he had never been immor-

talized. The call of to-day is, make more blades of grass grow, not two but twenty, not twenty but a hundred. Study the problem scientifically. Plan your work as a general would plan his campaign. It must all be mapped out in imagination, just as battles are fought on paper beforehand. The winning general is the one who knows best the ground of the battle field and where the reserves should be located beforehand.

The modern constructor must plan his work to the very end; he must know when his foundations will be finished ready for the superstructure, and the parts of the superstructure made up of a dozen divisions each composed of a thousand, nay, ten million units, must all be prepared in advance at their several points of production, whether it be your granite away up in the green hills of Vermont or your steel in Pennsyl-

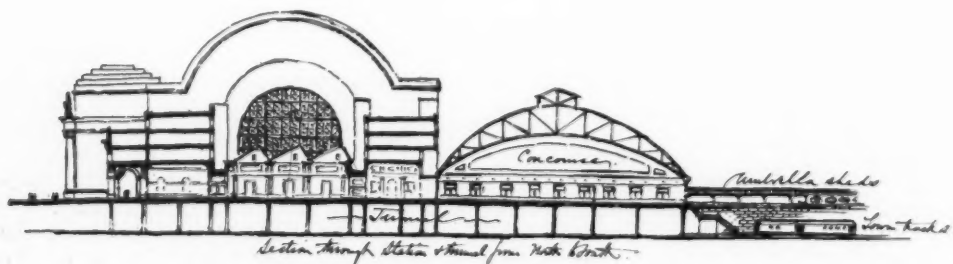


FIG. 14. SECTION OF THE WASHINGTON TERMINAL.

D. H. Burnham & Co., Architects.

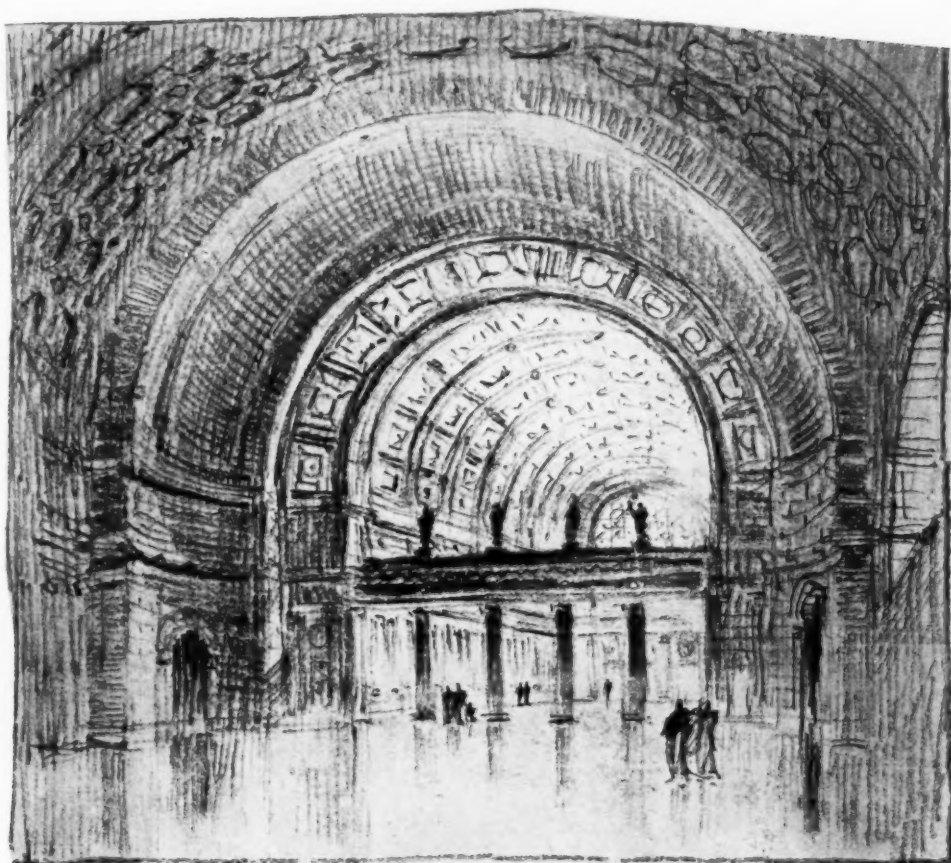


FIG. 15. SKETCH OF THE INTERIOR OF THE WASHINGTON TERMINAL.

D. H. Burnham & Co., Architects.

vania's smoky furnaces. A dozen army corps must be organized and provisioned and drilled and held in readiness to throw into the breach at the proper juncture. And the well-managed campaign produces results so different, so new, so magical, so astounding, if you but knew, that it is no wonder the enthusiasm of the brain and soul of the man who plans it. Not all the difficulties, the risks, the obstacles placed in one's path by those who love the rut, not the dire threat of the walking delegate can quench for one instant the fire that inspires the master builder.

And so we see great buildings rise like magic, over night, steel on steel and stone on stone, as imperishable as the

pyramids, though they took a thousands years to build instead of a thousand days.

This is a land of magic, of dreams and dreamers, and George Washington was the greatest dreamer of them all. It is only in moments of insight that we are able to grasp the colossal character of his dreams. Who can conceive of anything more wildly fantastic than the idea of establishing the capital of our nation in the days of its infancy in the flat swamps of the Potomac and planning so well and so broadly that a hundred years afterward a commission of the greatest architects of this nation, grown to be the greatest and grandest of earth, should, after a year and a half of careful

study, report that "the original plan of of George Washington, which has stood the test of a century and won universal approval, was to be the starting point of the new plan and past departures from it were to be remedied wherever possible"?

What a lucky thing for the Father of his country that he didn't have a lot of partisan newspapers to spread the

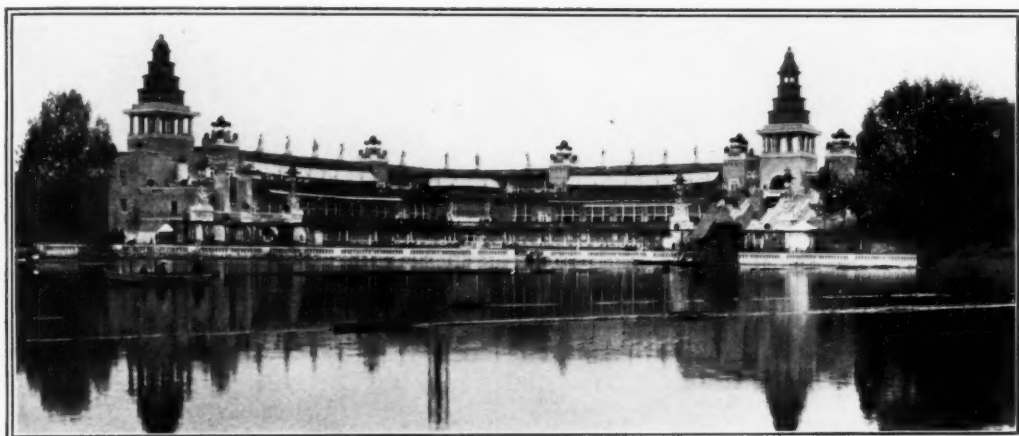
story of his folly and win for him, mayhap, a martyr's crown such as our modern heroes have generally worn.

And they are dreamers to-day who are leading the nation in the path of greatness. Burnhams and Cassatts and a Roosevelt with their mighty grasp and insight preparing for our country the garments which are to replace the swaddling bands of her infancy.

Theodore Starratt.



A FOUNTAIN IN THE GARDENS OF THE CHATEAU OF VAUX.



THE RESTAURANT AT HALLENSEE.

A. F. M. Lange, Architect.

A Pleasure Resort Near Berlin

Of late years the value of attractive architectural surroundings for pleasure resorts in the vicinity of large cities has been more and more recognized in this country. The owners of these resorts, taking their cue from the Midway Plaisance or the Pike of a World Fair, have planned their machinery of amusement on a much larger scale; and in the cases of Dreamland at Coney Island and of another similar place still to be opened at Inwood, they employed trained architects to design a lay-out for their various buildings and architectural scenery for their variety show. But the owners of American Dreamlands are not alone in this respect, and we reproduce herewith some illustrations of a very amusing building of this kind, which has recently been completed in Germany. The scale of this establishment is, of course, very different from that of a place like Dreamland. Instead of being all kinds of a variety show, it is merely a restaurant, situated on a lake. Nevertheless it is essentially the same sort of thing, and we believe that Americans will find the queer mixture of monumental effect with an Oriental atmosphere and fantastic details very interesting. The

designer of the building, Mr. A. F. M. Lange, was born in Hoboken, New Jersey. He received his early training in the office of Messrs. D'Oench & Simon in this city, and at the Cooper Union. Later he studied both in Germany and Italy, and is now practicing architecture in Berlin.

Situated at Halensee, a suburbantown of Berlin, on a picturesque lake of the same name, it is reached by means of the "Stadtbahn," the elevated steam-road which crosses and encircles Berlin, and several surface-car lines, in 25 minutes from the business center of the city, and in 10 to 15 minutes from the fashionable "Westen," the western residence district.

Its situation at the end of the picturesque lake, two and one-half miles long, made it imperative that the architect should afford the public as much view of the scenery as possible while sitting at small tables eating and drinking. The ground plan shows the building with two wings of terraces at right angles to each other, each measuring, in the rear, 100 meters, or 333 ft.

The bottom story, used only for kitchen and storage purposes, is 75 ft. deep,



THE RESTAURANT AT HALLENSEE.

A. F. M. Lange, Architect.



THE RESTAURANT AT HALLENSEE.

A. F. M. Lange, Architect.



THE RESTAURANT AT HALLENSEE.

A. F. M. Lange, Architect.



THE RESTAURANT AT HALLENSEE.

A. F. M. Lange, Architect.

the second two-thirds thereof, or 50 ft., and the top one-half of the latter, or 25 ft. By stretching out the terraces, resulting from the setting back of the outer front of each successive floor, about 5 ft. beyond the respective supporting piers, on the cantilever principle, they received a width of about 30 ft. each.

The two lower terraces are furnished with awnings, but in case of cool weather and in winter, the interior restaurant halls, made easily accessible by means of large sliding windows which are kept raised in summer, afford almost similar accommodations. In the corner where the wings meet a stand is provided for an orchestra for the outer terraces and one for the interior restaurant in the first stage. Two exterior monumental double staircases, situated at each end of the building, lead from the gardens which lie between it and the lake, up to the various floors. Between the runs of the right or entrance staircase are artificial cascades 30 ft. wide, the water splashing over basalt-lava rocks. At the head of this staircase is the entrance to the establishment, which is connected with the street by means of a double colonnade and drive-way about 400 ft. in length, the gardens of the establishment lying about 40 ft. below the level of the street.

At the head of each staircase is a tower, the crowning-point of the one being about 120 ft., the other about 100 ft. above the ground-level. They consist of a square open colonnade surmounted by a

round pyramid of iron construction and closed in with opalescent glass, a German imitation of Tiffany-glass. The tower over the main staircase has another small round platform with columns over the glass pyramid, which affords a fine outlook for good climbers.

These towers, as well as the octagonal columns standing at the foot of each staircase, also consisting of iron construction filled in with the same colored glass, and the colored-glass lunettes in the five smaller towers which are surmounted by trimmed laurel-trees, are illuminated when darkness sets in, producing, together with a "fontaine-lumineuse" in the garden—the effect being fantastic without being in the least tawdry.

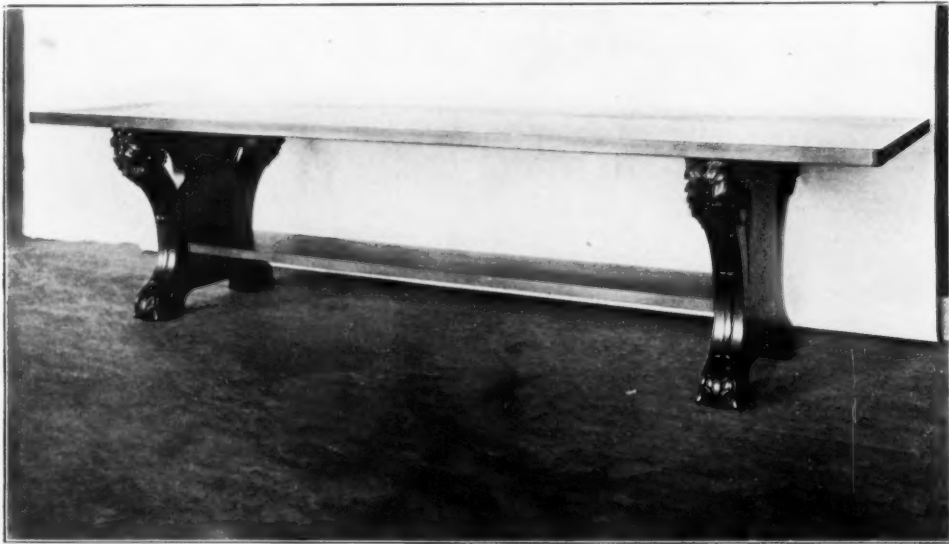
The architect also sought for a colored effect by day, harmonizing with the colored opalescent glass which shows intense coloring without inner illumination. The walls and piers, which are coated with cement-mortar, are tinted orange yellow, while the columns, entablatures and cornices, the staircases, the various pedestals of the columns and statues and the twelve statues surmounting the topmost terrace, are gray in color. The iron railings on the terraces, which support flower boxes filled with red and pink geraniums, are painted a rust-brown.

The several terraces, including the interior restaurant, accommodate some 8,000 people, and have proved to be a great popular success. The cost of the building, occupying 45,000 sq. ft. of ground, executed in masonry, was 700,000 Marks, or about \$170,000.

The Work of Joseph Twyman

William Morris, the master of many crafts, once gave this definition of an artist: "The man who finds what sort of work he is fitted for, and who, by dint of will, good luck, and a combination of various causes, manages to be employed upon the work he is fitted for, and when he is so employed upon it does it conscientiously and with pleasure be-

haustive exhibit, for Mr. Twyman was a sincere enthusiast over every form of outdoor, as well as indoor, art. He had the sense of the landscape artist, and was a most efficient member of the Committee on Trees and Shrubs for the South Park Improvement Association which, being organized in the region of his own residence, became the pioneer of



A SIDE-BOARD.

By the late Joseph Twyman.

cause he can do it well—that man is an artist."

It is a definition which was to a good degree exemplified in the late Joseph Twyman, whose work has come to an end all too soon, but whose influence will continue to be beneficially felt in the great western metropolis where it mainly was wrought. The Art Institute of Chicago recently afforded the public an opportunity of viewing a collection of Mr. Twyman's work brought together in a memorial exhibit, and illustrative of the wide range of his interests and skill. It was not, however, an ex-

similar groups and associations scattered over the city of Chicago.

But it is in the field of indoor art that Mr. Twyman accomplished his most effective mission, and in this field he was to some extent a herald of a more adequate interpretation of the relation of art to the daily life of man. He may properly be numbered among the prophets of what, for want of a better word, may be called the *democratizing* of art.

Our heritage of culture, both literary and esthetic, is of course, and unavoidably, to a good degree, aristocratic. It

is a mark of distinction, rather than a bond of community interest and satisfaction. A "liberal" education meant primarily, not a bountiful, nor even a free education, but an education which befitted the "*liberus*," the free man as distinct from the slave. It has its roots in privilege and social contrast, and many of the most painful incongruities in modern education grow out of the attempt to veneer upon a democratic age an intellectual culture, whose type and tradition are essentially undemocratic.

For similar reasons art has been associated in the general mind with the possession of wealth and leisure, and those exclusive privileges which are

associated with wealth. Except to the degree that art products have been confessedly public in character, like great edifices, parks, outdoor sculpture, and the collections of public museums, art has been in the possession of the rich, and the artist has been under the necessity of finding somewhere a patron among men of wealth.

The democratizing of art, which must perhaps be regarded even yet as a hope and tendency, rather than accomplishment, postulates two things: First, an inherent love of the beautiful in every heart, a love of beauty which reflects and verifies our sense of the worth of life; and, second, the identification of art with labor, the association of pleas-



SOFA.

By the late Joseph Twyman.



SIDE-BOARD.

By the late Joseph Twyman.

ure and satisfaction with the necessary occupation of the daily life. The commercializing of art on the one hand and of industry on the other makes these postulates appear in the eyes of many as iridescent dreams, but it is not too much to say that they are actually working postulates in the minds of an ever-increasing number of men and women.

Mr. Twyman was a modest, but sincere and persistent, advocate of this view of art and its use. He believed art to be an interpreter of the worth of life. When he was given permission by The Tobey Furniture Company, with whom he was associated, to construct and furnish a typical Morris room, as a permanent exhibit in their warerooms, he placed at the focal point, over the great fireplace, a motto chosen from the words of Morris—"Reverence for the life of man upon the earth." This mot-

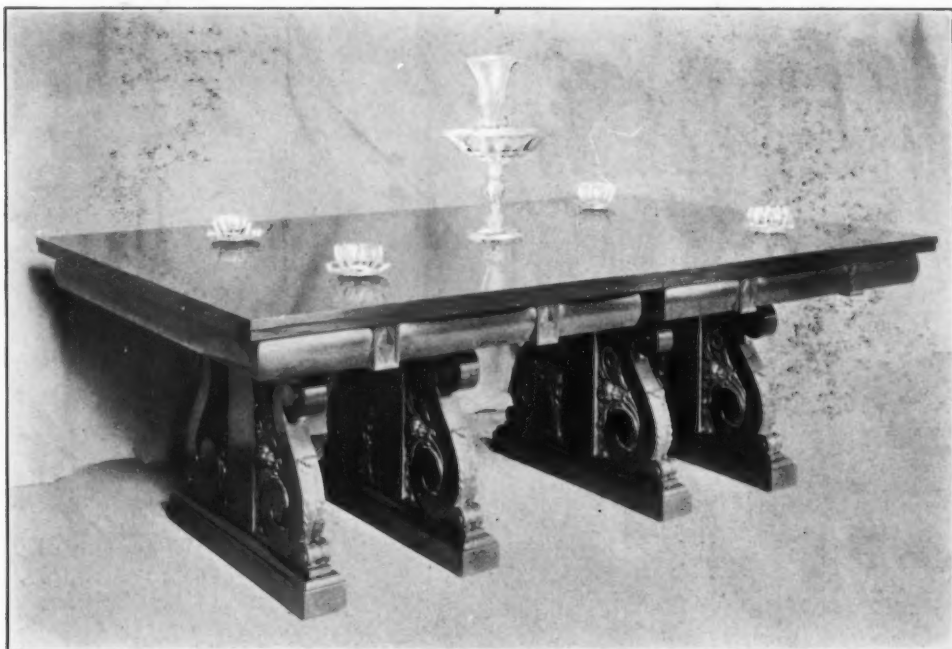
to may be taken to represent one of the fundamental motives from which Mr. Twyman did his work.

He did not hesitate to speak of himself as a disciple of William Morris, and he had the benefit of some personal acquaintance with Morris. Mr. Twyman was born in England, in the old Kentish town of Ramsgate on the English Channel. Even in his boyhood he became deeply interested in the English Gothic revival and made an enthusiastic study of the ecclesiastical architecture of the neighborhood. He fell under the spell of the art of Turner, which he studied under the intelligent direction of his father, whose scholarly and artistic culture stimulated the artistic ambitions of the son. At the age of twenty-eight he migrated to Chicago, an act which presumably required some prophetic courage, for the Chicago of 1905 is a long

remove from the Chicago of 1870 in artistic spirit, in civic spirit, in a hundred things. Mr. Twyman tells of the condition of interior decoration at the time of his arrival in Chicago when "the average house had white calcimine, water crimson moldings and white marble mantels."

The Morris room which will remain as a fitting memorial to Mr. Twyman, may be considered also as the most

in floral designs by a daughter of Mr. Twyman's under the direction of her father. Conventionalized roses, thistles and lilies are the designs employed. The woodwork of the room is ordinary white-wood, stained a most satisfying tone of green, the timbered ceiling in the same effect. The walls are covered with papers of the Morris design, the portion below the picture molding being covered with a diapered pattern of green-



SIDE-TABLE.

By the late Joseph Twyman.

complete object lesson of his ideas of art and of interior decoration. The room, which is spacious in dimension, has its outlines broken by cupboards frankly projecting into the room, proclaiming their presence and use, and not sneaking away out of sight as though they were ashamed of what cupboards are supposed to hide. This device in itself makes an agreeable diversity in the outline of the room and furnishes an opportunity for decorative treatment. In this instance the panels of all the doors of these projecting cupboards were painted

ish blue; the frieze is one of the familiar but exquisite patterns of the acanthus type. Stout wooden pegs are fastened here and there in the broad, flat molding, from which the pictures are suspended. The fireplace in the end of the room is upon a dais, an ample and inviting hearth-settle upon either side. The rug is carried out in a pattern which softly harmonizes with the acanthus pattern of the frieze, and heavy woolen stuffs of subdued tones hang at the doors. The space made by one of the cupboards, projecting from a point



CHINA CLOSET.

By the late Joseph Twyman.

near the center of the room, and the wall at the end offers a natural place for a capacious settle, which is upholstered in brocaded velvet of a Florentine pattern; and the casement windows above the settle with their simple hangings, demonstrate what someone has said that window spaces when properly treated do not need an assortment of lingerie to trick them out. The room abounds in examples of tables, chairs, consoles and book cases carried out after the spirit of Morris. There are possibly too many examples for entire simplicity and repose, but the room is probably meant to be both an exhibit and an example. The room is in a literal and historic sense a Morris room, for the designs and suggestions for walls, upholstery, chairs, tables and tiles are Morris's designs, and some of them were once owned by Morris. Some of the accessories are of Mr. Twyman's own design, as, for instance, the pendants for electric lights in the form of the fuchsia cup. Naturally, Morris did not make designs for electric lamps, but concern-

ing these Mr. Twyman modestly said—"I think Morris would approve them." But the room is a Morris room in a still further sense. It is typical, and it is for the type and spirit that Mr. Twyman worked. Regarded as a type, and regarding Mr. Twyman's own work, not in its details, but in its spirit the observer is naturally led to a few interesting conclusions. One gets, in the first place, a new and vivid impression of the organic and related character of art. It is organic and related, first, as concerns the various craftsmen and artists themselves, from the architect to the designer of a lamp, or the binder of a book, or the framer of a picture. There is something integral in the impression. One little wonders that craftsmen and artists see in work, of which this is a hint, the prophecy of craft-guilds of a finer type than the mediæval. In the light of such a prophecy our present era of commercialism seems more crude and barbarous than ever. The guilds which represent organized capital pitted against organized labor, both organizations concerned with the rudimentary question of hours and wages, rather than the question of the quality of work to be



CHAIRS.

By the late Joseph Twyman.



PART OF THE MORRIS ROOM.

By the late Joseph Twyman.

done, and the downright pride and pleasure in doing it, this every reasonable person must recognize as a passing phase in the great drama of human life.

Still another conclusion suggested, and perhaps the more important one, is that of the general applicability of the ideas involved to the surroundings of almost anyone. It points out the way in which art may come back to the life of the people. It is not that the Morris room, as Mr. Twyman designed and furnished it, would be within the means of the average young couple setting up housekeeping; and as one very well knows, who has coveted some lovely wall-covering of the Morris design, it is



SCREEN.

By the late Joseph Twyman.

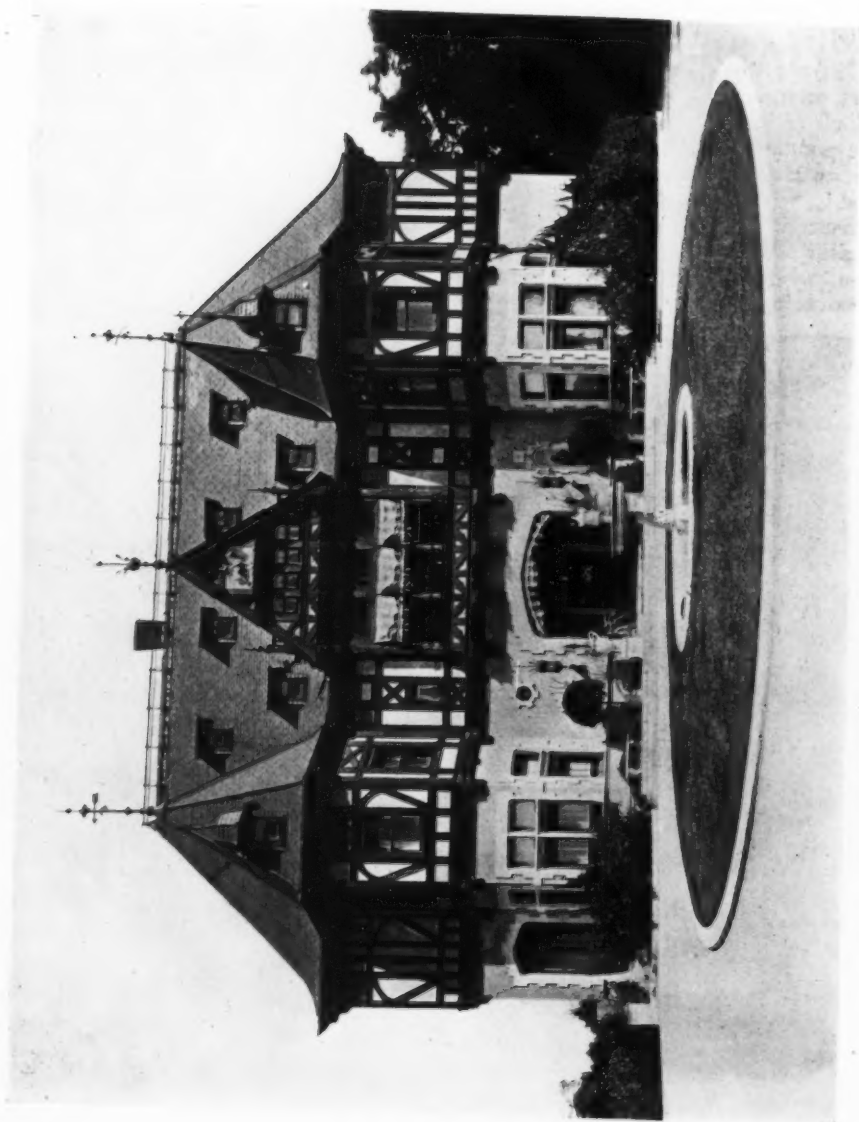
not always within reach of a limited purse, but as is always the case "the letter killeth but the spirit maketh alive." The true inference is not that one must have this or that particular fabric or article in order to possess beauty and the satisfaction it brings; the true inference is rather that artistic results grow out of combinations of agreeable forms and colors, of objects truly suited to their use, and at least constructed with regard to honesty and durability. It is as a type and not as a copy that such exhibits as Mr. Twyman's Morris room best serve their purpose and exert their influence.

Mr. Twyman exerted not a little influence in persuading women to adopt the profession of household decoration. He believed it to be a profession not only adapted to women and congenial to them, but particularly safe in their hands. He once said in a paper read before the Chicago Woman's Club; "Women are more temperate than men, have more innate refinement and less prodigality. Such a sensitive product as decoration can be more safely intrusted to them than to men." He believed, too, that the dominance of woman in the various fields of industrial art would help to counteract the slavish and commercial elements which have crept into the organized labor of men. He said: "I cannot conceive of women, who have the eye to perceive and the taste to appreciate, being tied into parcels and handed out to customers as a department-store purchase is, if their own desires are consulted—for experience has shown us a different state of things. Woman has not had the centuries of training in many of the art industries of life—and so much the better, for the majority of those who have been trained have learned in the schools of slavery—precedent and form for masters, the dead thin and not the living for their guide.

The memorial collection of Mr. Twyman's work which the directors of the Art Institute of Chicago did themselves and Mr. Twyman the honor of placing on exhibition afforded the general public an opportunity for forming an adequate impression of the versatility of Mr. Twyman's genius, and the worth and sincerity of his work. It was reverence for the life of man and for the home as the true focal interest in the life of man to which Mr. Twyman devoted his labor, which was always a labor of love, and when the forces which are making for the higher life of the Greater Chicago are brought together and estimated it will be seen that he has his place of honor among them and that "the work of his hands is established" upon him.

The photographs illustrating this article were loaned by the Tobey Furniture Co., of Chicago.

Frederic E. Dewhurst.



Tuxedo, N. Y.

HOUSE OF MR. RICHARD MORTIMER.

Hunt & Hunt, Architects.

The House of Mr. Richard Mortimer

The residence of Mr. Richard Mortimer, which is illustrated herewith, is an excellent example of the newer and handsomer class of houses, which have been erected in Tuxedo, of late years. In the beginning, the typical Tuxedo dwelling was designed chiefly for fleeting and occasional habitation; and the house of this period was, as a rule, a wholly un-

of designing country houses. People want houses which they can inhabit during the winter, as well as during the summer months, which will afford them sufficient opportunities to enjoy more of the pleasures, sports and occupations of the country, and in which the lay-out of the grounds bears something more than an accidental relation to the arch-



THE HOUSE OF MR. RICHARD MORTIMER FROM THE GARDEN.

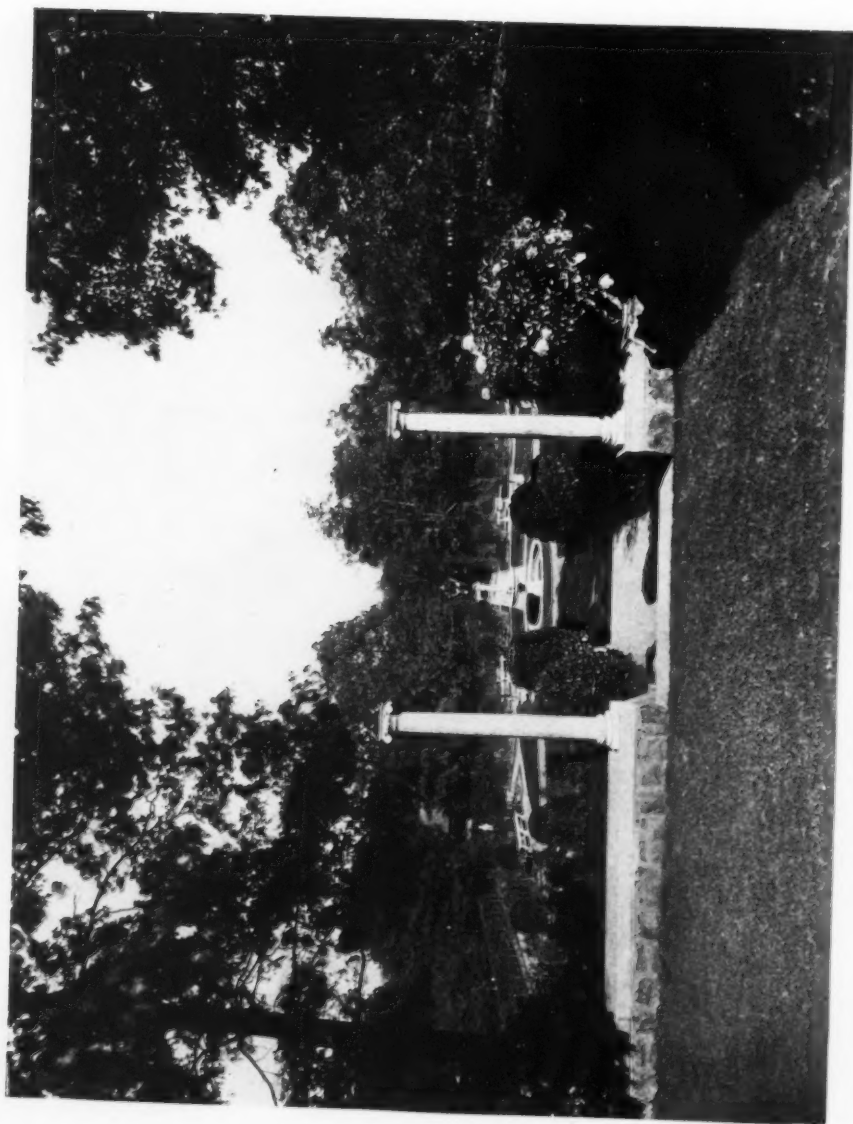
Tuxedo, N. Y.

Hunt & Hunt, Architects.

pretentious building, generally of frame construction, and rarely of much architectural interest. But since the Tuxedo colony was started the attitude of the well-to-do American in relation to country life has radically altered, and this alteration has brought with it a demand for a more permanent, a more inclusive and a more meritorious method

itecture of the house. This tendency has prevailed at Tuxedo as well as on Long Island and elsewhere; and in a house like Mr. Richard Mortimer's its effects are plainly shown.

Of course, in such a colony as Tuxedo, there are certain limitations as to the size and the situation of a country place which is bound to have an import-



Tuxedo, N. Y.

GARDEN OF THE HOUSE OF MR. RICHARD MORTIMER.

Hunt & Hunt, Architects.



DRAWING ROOM IN THE HOUSE OF MR. RICHARD MORTIMER.

Hunt & Hunt, Architects.

Tuxedo N. Y.



HALL IN THE HOUSE OF MR. RICHARD MORTIMER.

Tuxedo, N. Y.

Hunt & Hunt, Architects.



GARDEN AT MORTIMER HOUSE.

ant influence upon the design of the house and the lay-out of the grounds. A resident of Tuxedo does not buy an estate of many hundred acres, on which he attempts really to cultivate the land and raise good stock. He has no opportunity, even if he has the ambition, to become a gentleman farmer. The most that he can do is to raise flowers for his own pleasure and use, and vegetables for his own consumption. He lives in Tuxedo, because he obtains in that place at a convenient distance from New York, a very lovely landscape and an abundance of congenial company. The only object, consequently, of the design of the house and the lay-out of the grounds, is to make proper provision for the pleasure, the convenience, and the comfort of its inhabitants; and this fact has, of course, an important effect upon the kind of houses, which are built, and the way in which their surroundings are treated.

The landscape in the neighborhood of Tuxedo is not consequently that of an agricultural country. The settlement has been made on the two slopes enclosing the valley of the Ramapo; and these slopes are both steep and heavily

wooded. The country is almost entirely lacking in either level or open spaces. The houses, unless like that of Mr. H. W. Poor, they are situated on the top of the hill, are either partly or entirely hidden by the foliage of the trees. The architecture of the majority of Tuxedo houses has been determined by the facts that they are situated upon sloping ground, that they are intended chiefly to command a large view, and that they are rarely disengaged from a surrounding of big deciduous trees. Long, low buildings, would not, under such conditions be architecturally effective. Their scale would not be adapted to the height and character of the natural growth, and they would be pretty well buried in the masses of foliage that cover the hillsides. The consequence has been that the typical Tuxedo house is higher in proportion to its area than



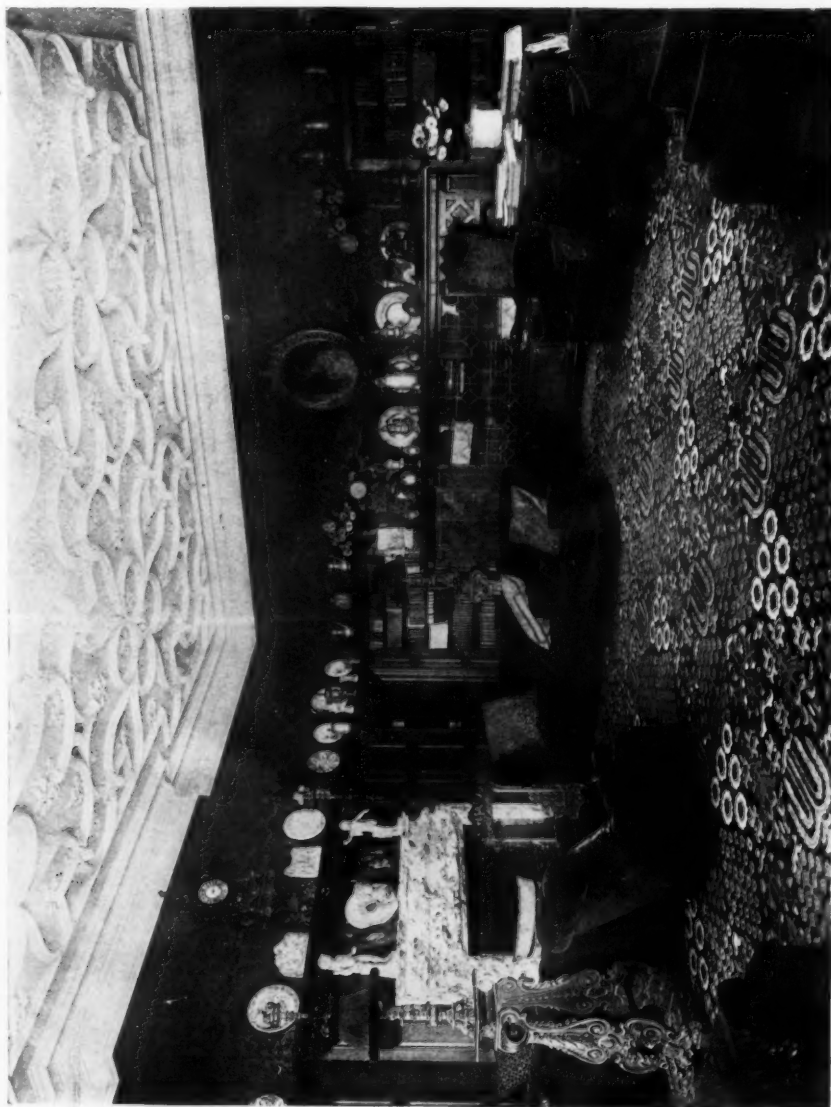
EARLY FRENCH WINDOW.
House of Richard Mortimer, Tuxedo, N. Y.



Tuxedo, N. Y.

DINING ROOM IN THE HOUSE OF MR. RICHARD MORTIMER.

Hunt & Hunt, Architects.



LIBRARY IN THE HOUSE OF MR. RICHARD MORTIMER.

Hunt & Hunt, Architects.

Tuxedo, N. Y.



PANORAMIC VIEW

is usually the case, and it is generally designed in one of the picturesque gabled domestic styles. The results of this selection are not always entirely happy. In the case, for instance, of the most conspicuous house in Tuxedo, that already mentioned, of Mr. Poor, it is distinctly unfortunate. No better illustration could be desired of the unfitness of a house to its site. This building looks extremely well from any point of view within its immediate grounds; but when seen from the other side of the valley it looks flagrantly and hopelessly inappropriate. That sort of a house rarely harmonizes with the landscape except when seen from its own level, and in close relationship with large trees. Houses of the same kind, which are situated on the side rather than on the top of the hill do not, however, subject themselves to this criticism.

Mr. Richard Mortimer is more fortunate in his site than are many of the residents of Tuxedo. He is much less cramped in the amount of land at his disposal. By virtue of considerable grading he has obtained a good deal of level space in the immediate vicinity of his house, which he has used in the laying out of his gardens. Finally these gardens have been planned chiefly with reference to their appearance in relation to the house. The general view

of the landscape which he obtains is as beautiful as any in Tuxedo; but when one is looking at it, one is not obliged to see anything else. The grounds are inclosed by masses of heavy foliage; and these trees shut off the view from the gardens and from the tennis court. Thus there is no clash between the great effect of the landscape and the minor effects, which has been sought and obtained in laying out the grounds. The gardens, that is, have been made sufficiently interesting on their own account; and how interesting they are may be inferred from the illustrations which are printed herewith.

In another respect, also, Mr. Mortimer's place does not conform to the ordinary rules. It has not been planned and erected all at one time; but it is the result of solicitude and care on the part of its owner, which has extended over many years. Since it was first built some time ago, the house has been frequently altered and enlarged, the present library being added only during the last summer. As to the gardens, they are not yet complete. Mr. Mortimer is continually adding both to their area and to the abundance of their furniture. His place consequently is peculiar, in that it owes almost as much to its owner as it does to its architect; and this statement is as true of the interior



OF TUXEDO.

as it is to the exterior of the house. The rooms are furnished and decorated largely to a large extent with objects of art which Mr. Mortimer himself has collected; and these mantel pieces, tapestries, windows, pictures and furniture, have all been selected in obedience to an indefatigable desire to be surrounded only by things of genuine beauty and distinction.

It is this fact which gives character both to the interior and exterior of Mr. Mortimer's place. He has participated to a much larger extent, not only in the planning, but in the decoration of his own house and grounds than is generally the case. He has, indeed, called to

his assistance one of the leading architectural firms in New York City; and he has spared no expense in having their designs carried out. But the finished house represents, to a large extent, his own taste. He has spent many years in gathering together the numerous very beautiful things with which his house is furnished and decorated; and he is still adding to his collections. Indeed, one of his largest and handsomest rooms, which unfortunately is not shown among our illustrations, is to be turned into a museum for the reception of some of his rarest pictures and furniture. It would be useless to attempt a description of a house of this kind, or



TENNIS COURT ON THE PLACE OF MR. RICHARD MORTIMER.

Tuxedo, N. Y.

Hunt & Hunt, Architects.

to give a catalogue of the objects it contains. But specific attention should be called to the tapestries in the hall and in the dining-room, the early French stained glass window in the museum, and to the mantel pieces in the drawing and dining rooms. These mantel pieces bulk somewhat too large for the rooms in which they are placed; but they are in themselves very rare and extraordinary pieces. One of the most unusual features of Mr. Mortimer's place is his tennis court. In some of

the costliest places in this country the tennis courts have been so far neglected, that they look merely like overgrown chicken yards; but Mr. Mortimer's court has been made very attractive at once by its logical inclusion in the layout of the grounds, its admirably scaled summer house, and the pleasant method of its enclosure. It suggests the moral that the architects of country places should pay more attention to the appearance of the tennis courts than they are in the habit of doing.



ANIMAL STATUARY IN THE GROUNDS OF
THE CHATEAU OF VAUX.

NOTES & COMMENTS

CHARACTER OF RENAISSANCE ARCHITECTURE*

Professor Charles Herbert Moore of Harvard has published his account of Renaissance architecture; and, as the custom of hasty book reviewers is to go to the Preface for a clear idea of what the book is about, and of what its merit is, so the more careful student may go to Chapter XV., the "Conclusion," to discover the true significance of the book in question. It is an extremely attractive statement of general truths as the author sees them in the building art of the Renaissance. His conclusions are drawn from the studies set forth and explained in the pages of his book. They are only the statements in more positive and exact language of what has been said at greater length in the previous chapters. "The architecture of the Renaissance is an art without consistent principles . . . never either really classic or structurally truthful." The men of the time imagined, or at least they asserted, that they were restoring the glorious architecture of Greco-Roman antiquity, but "of true classic art, i. e., Greek art of the best time of Greek culture, they had . . . no knowledge. By the 'good ancient manner' they meant the imperial Roman manner." So far the well instructed reader, no matter what his special beliefs and special likings may be, will agree with the author; but that which follows is more open to question—and it is as a question that we state it here that all may be induced to study the book and make up their answer in the light of the information which it gives.

"The wide departure from ancient modes of design so constantly manifested in the neoclassic architecture has not escaped notice by modern writers, who are wont to speak of it as showing that the revivalists were not servile copyists, but inventive designers adapting the ancient elements to new conditions." Our author goes on to say very plainly that there is no truth whatever in that view. In this he will be opposed at once by all those students who love the earlier neoclassic art, that of 1420-1500, in Italy, or that of 1490-1520, in France. A true lover

*By Charles Herbert Moore, New York, The Macmillan Co., 1905.

of the earlier buildings—of S. Zaccharia, at Venice, of the Palace of the Council at Verona, of the church front at the Certosa, will not be pleased; nor yet will he forgive the assumption that those fascinating buildings are any the worse because their own architects were "strangely inconsistent . . . constantly violating the principles of classic design," which classic design—they professed to follow. When we rebel against the present reign of the advanced neoclassic with its Roman colonnades and strict adherence to the rules laid down in the books, we are apt to long for that very freedom of the early masters which is apparently so very disagreeable to Professor Moore. And I wonder if he has thought of this tendency in his argument—the tendency to deprecate freedom of design in work later than the accepted and perfected Gothic of the thirteenth century. For see what the argument on page 247 and the following pages leads to directly! It leads to a suggestion that those men who took Roman forms and used them as nearly as possible as the Romans used them, were in some way nearer being right than those men who found the over-wrought Gothic style in existence, and a Roman style suggested to them by the ruins of antiquity, and in comparing the two wrought out a new style of their own. Leave Italy behind you for a moment and consider the earliest French buildings after the march to Italy of Charles VIII and his nobles, and consider the freedom and daring of the earlier designers—of the men who tried to serve those Italianate French nobles and at the same time retain some of that freedom of design which they had inherited from the Florid Gothic of the period since the pacification of France! The famous manor house at Warneville, the Hôtel du Bourgtheroulde at Rouen, the house of Francis I in Paris, brought almost bodily from the neighborhood of Fontainebleau, the east wing of the royal château at Blois, the long stretch of courtyard front at Châteaudun, the church of St. Eustache at Paris, are buildings which the strictest analyst, the most convinced divider-up of art into styles and periods, may yet fight for as forming a style in themselves, as being sufficient in themselves to constitute a style. And in our modern confusion, when

one man after another steps off to one side and says, I am going to take up one old style at the point where it seems to have died or begun to die, and work it for all that it is worth—while one man takes the thirteenth century Gothic and another the latest Gothic of England under Henry VII, and a third the Romanesque of Middle France—he will be a happy man, I think, who will take that confessedly mixed style of the French buildings under Louis XII and see what he can bring out of that!

So much by way of dissent from the chief doctrines, or one of the chief and most strongly urged doctrines of this important new book. This is not the place, in these fragmentary notes, to review the book at length.

R. S.

A FRIEZE IN COLORS TO SUIT

The Roumanian Illustrator, Mr. Paléologue, has turned aside from caricatures and poster work to design a series of ten groups of three children each, together with their several pet animals, in a small comedy of errors—on the part of Harlequin and the pets! The series is issued by Joseph P. McHugh & Company. They are used as a frieze for nursery, school room or chamber, and being printed in monochrome, can be tinted or colored to suit

dren, the designers apparently believing that children enjoy scenes in which their elders cut an absurd figure or those in which they themselves are doing coarse and foolish things. It is a relief to see the pictures of a Boutet de Monvel, in which children are doing childlike things. The same jolly, impish, but not vulgar spirit is found in these scenes of childish fun and tribulation, done as they are with a light hand, not stupidly insisted upon, but deftly thrown on a colorless background almost in the way of silhouettes.

The scene opens with a meeting of Columbine, her lover and the rakish young Harlequin, each attended by a pet, Columbine provided also with her umbrella and a basket, in which she is taking a goose to market. Pierrot presents to her his friend Harlequin, and beams with pride over the beauty of his lady-love, while Harlequin, no less polite, resolves to win her affection from his foolish comrade. To accomplish this treachery he begins to play on his lute, while his faithful dog applauds with long-drawn howls. Music suggests to Pierrot a dance, and he summons Columbine to foot it then and there; she deposits basket and umbrella on the ground at once. "On the will the dance, Let joy be unconfined"—but there are others.

Harlequin's dog makes overtures to the rabbit, which are misconstrued, or too well understood, and Columbine's cat takes such



THE MEETING OF PIERROT, HARLEQUIN AND COLUMBINE.

the interior of the room they decorate or the taste of the owner. Mr. Paléologue, who is more French than Roumanian, takes the old Italian and French scheme of Pierrot, Columbine and Harlequin as the basis of his little jokes in ten tableaux, jokes without words, in the spirit of the pantomime.

So little is done in the way of decorations for children's rooms by artists of any force that these strictly decorative cartoons come with a pleasurable surprise. Vulgarly is the usual trouble with pictures intended for chil-

a warm interest in the goose that another kind of game begins. Startled by the uproar among the animals, Columbine deserts her cavalier and rushes after the dog, which harries the rabbit. Harlequin's purpose of fascinating Columbine is frustrated, and he tries to save the goose from the too warm embrace of Columbine's cat. Careful as always, Harlequin saves his lute; but throws Columbine's umbrella after the cat as she pursues the goose, now fully escaped from the basket. Dog and cat return proudly with the spoils



- ✓ (2) Pierrot asks Columbine to dance, while Harlequin and the dog make music. (3) During the dance the dog, cat, rabbit and the goose confer. (4) Harlequin's music ceases owing to the cat's attentions to the goose. (5) Harlequin pursues the naughty cat.

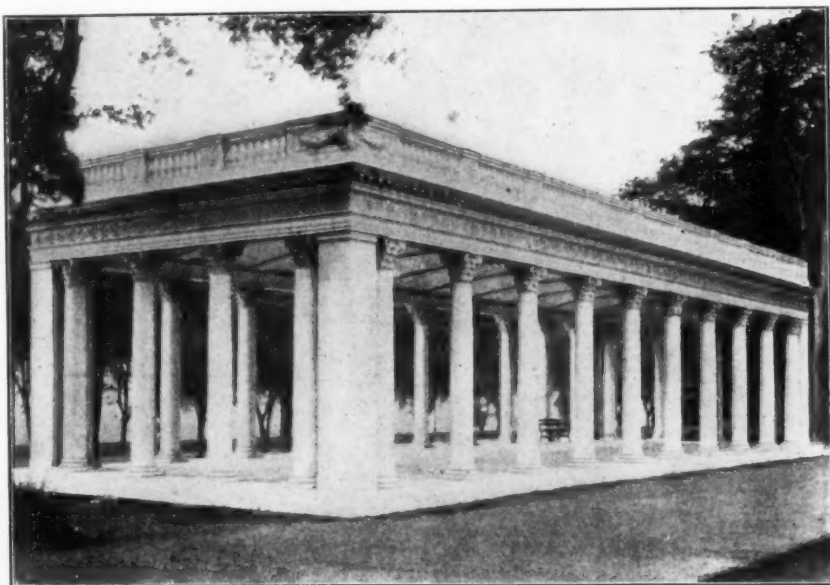


(6) The dance is interrupted when the dog attempts to eat the rabbit. (7) Grief of Columbine when the cat and the dog return. (8) The wrath of Columbine and the flight of Harlequin. (9) Punishment of the dog by Harlequin.

of the chase, but bunny has breathed its last, and nothing is left of the goose but some feathers. This is too much for Columbine.

She turns on her Pierrot and scratches his face, while Harlequin, knowing that his turn will be next, like the coward he is, seeks safety in flight, always carefully keeping his lute under his arm. The only reparation he can think of is to punish his dog, the beginner of all this evil; so he fastens the basket to doggy's tail and sends him as a scapegoat back to Pierrot and Columbine, much to the latter's joy. But even this does not reinstate him in Columbine's good graces, for in the last scene he and his dog are

racy; and the excellent maps, which are colored plates, were prepared under the direction of Mr. Crawford. There are described the park systems of twenty-seven leading American cities—from Boston to Manila and from Omaha to Ottawa, so stretching out term "American" to its limit. To these are added notes and illustrations of the Cleveland and St. Louis "group plans," of those for the embellishment of Washington, of the project for correcting the site of the Minnesota Capitol, and for making a stately railroad entrance to Buffalo. Not for its detail or novelty of statement, but for its concise-



● MARBLE SHELTER IN PROSPECT PARK, BROOKLYN.

strictly outsiders; while Columbine graciously accepts the repentance of Pierrot—who has never done a thing, by the way,—and permits him, gallant as always, to kiss her tiny hand. As she turns her back on him, Harlequin stands apart, an effigy of the Baffled Villain.

C. de K.

AMERICAN PARK SYSTEMS

Of the strictly park developments of the last few months, the most interesting and notable is the publication of the pamphlet named above, "American Park Systems." The text was written by Andrew Wright Crawford and Frank Miles Day, two names which mean thoroughness and accu-

ness and for its convenience for study and comparison is the little pamphlet of value. Nor, in the sum of its showings, can it fail to have much effectiveness. Its publication, which has required many months of preparation, may be considered a really notable event. Other recent park notes include what amounts almost to the gift to the city of Worcester of the estate of the late Andrew H. Green. This was offered, most suitably but generously, for a park, by Mr. Green's heirs, on the condition that its name, "Green Hill," be retained. The estate contains 500 acres, and has been in the possession of the family for a hundred and seventy years. Another event somewhat striking is the completion for Prospect Park, Brooklyn, of a beautiful new shelter made of white marble.

The structure is seventy-three feet long and twenty-seven feet wide, in the design of a Greek temple, the balustraded roof supported by sixteen Corinthian columns. The building cost \$30,000, and is a measure of the high place the parks have gradually taken in urban regard. This is further indicated by the coincident announcement of a gift to Como Park, St. Paul, of a small pergola containing an Italian fountain, the structure designed by Cass Gilbert and made of Italian marble. It has a beautiful site overlooking a lily pond. Such erections are a great relief from the old-time, intrusive statues.

THE PRINCE GEORGE HOTEL

During the last five years, in addition to the large number of new and expensive hotels for transients which have been erected in New York City, there have also been built about a hundred apartment or family hotels. These buildings have been for the most part of fireproof construction, from nine to twelve stories in height, and have represented an investment of something between \$150,000 and \$1,000,000. In spite, however, of the large sums of money which have been spent upon these buildings, it is



THE FOUNTAIN OF THE PALM ROOM OF
THE PRINCE GEORGE HOTEL.



LOOKING INTO THE PALM ROOM OF THE
PRINCE GEORGE HOTEL.

very rarely that they have possessed any architectural interest. They have as a rule been run up by speculative builders for sale to an investor. The builders consequently had every interest to construct the buildings as unsubstantially as the law allowed, and in decorating them the object generally was to make as big a show as possible for a small amount of money. Well-trained architects were seldom employed to draw the plans, and the result has been the erection of many big buildings in the most central parts of Manhattan, which combine a vast deal of architectural pretension with a minimum of solid merit.

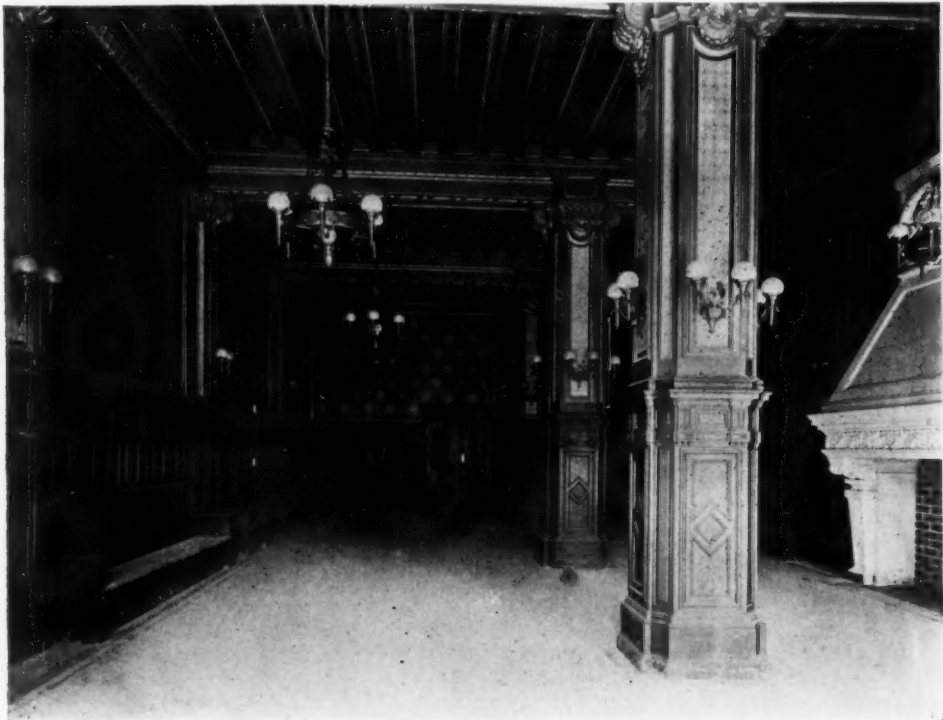
If sound ideas had determined the decoration of these apartment hotels, there would have been no attempt to obtain a showiness of effect, for which the owners could not afford to pay and which the prospective patronage did not warrant. There is a certain propriety in making hotels, such as the Waldorf or the St. Regis, resplendent with marble and gold. While the thing is usually overdone, the atmosphere of such hotels should be rather gay, luxurious and showy than discretely domestic; but an apartment hotel is different. Many of the rooms in such a hotel are occupied by permanent residents and the transient guests who fill the remainder are looking for quiet rather than bustling surroundings. These buildings, consequently, should be decorated much as the

corresponding rooms in a private house are decorated. Of course the size of the rooms will necessitate ornament larger in scale, and their function will demand a wholly impersonal atmosphere; but though impersonal it should be subdued and domestic.

It is because the public rooms of the Prince George Hotel in New York City are decorated in accordance with sound ideas that they are illustrated herewith. The task of decorating these apartments was confided to Mr. Howard Greenley, who went about it in

the transition is never abrupt. Wherever a dominant color has been used in one apartment it has also been used as a minor note in the adjoining rooms. Gold has never been laid on for the sake of mere gorgeousness of appearance, but if employed it has been harmonized with other tones in the decorative scheme. The whole effect is animated and gay without being in the least florid and extravagant.

The most successful rooms designed by Mr. Greenley are the dining-room and palm-



THE CAFE OF THE PRINCE GEORGE HOTEL.

East 28th Street, New York City.

Howard Greenley, Architect.

the right way. He could not use expensive materials even if he would, and he was obliged consequently to adopt a scheme which could be carried out in wood and paint; and the result shows plainly that such rooms can be made sufficiently and appropriately attractive by the expenditure of a comparatively small sum of money. It should be remarked that while the treatment of these rooms differs widely in architectural style,

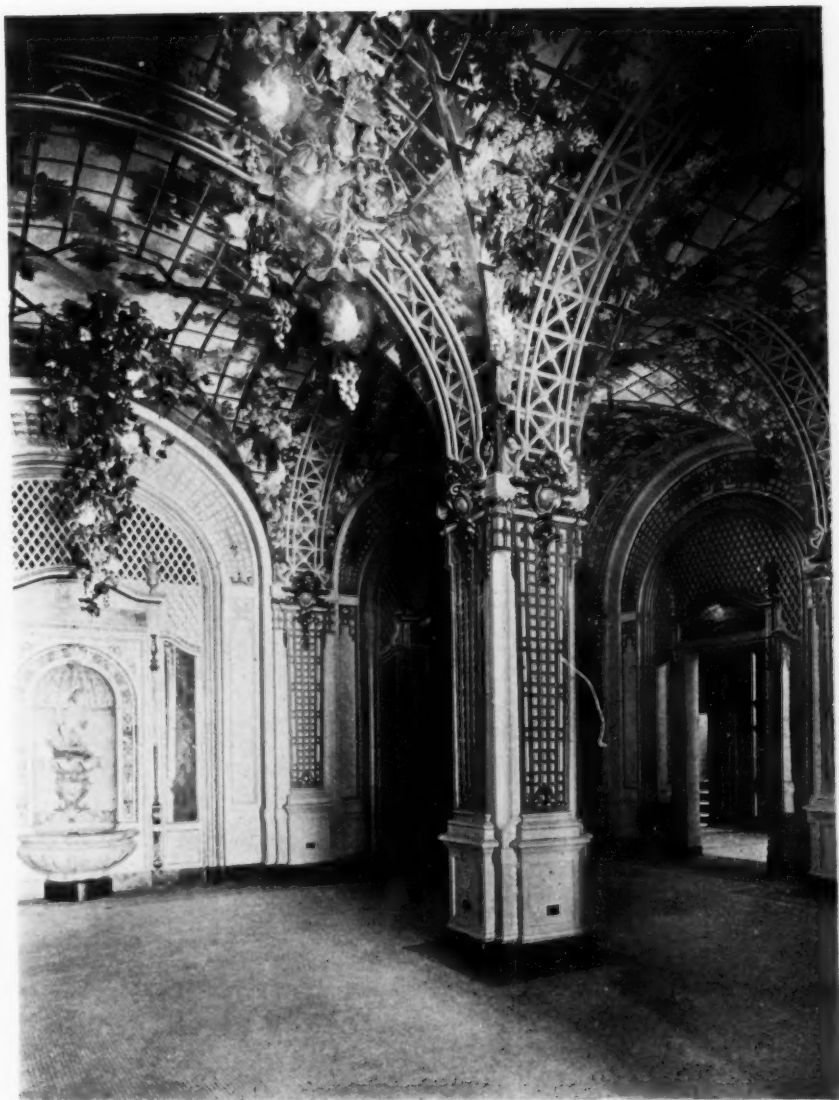
room. In the great majority of such apartments it is the ceilings which most completely corrupt the effect of the room. They are almost always excessive in the scale of their ornamentation and overelaborate in detail. But by treating his ceilings as a series of groined vaults (of course the vaults are "faked"), the architect obtained a set of simple but interesting lines and surfaces which could be decorated without any erup-



THE DINING-ROOM OF THE PRINCE GEORGE HOTEL.

East 28th Street, New York City.

Howard Greenley, Architect.



THE PALM ROOM OF THE PRINCE GEORGE HOTEL.
East 28th Street, New York City. Howard Greenley, Architect.

tion of plaster detail. In the dining room the arches and the vaults are merely painted with designs suggestive of similar rooms in certain Genoese palaces. In the palm-room, on the other hand, which obtains its light entirely by artificial means the customary trellis has been adopted, but it has been treated much more frankly as a decorative motive than is usual. It is one of the most successful of the many trellised-rooms which the palm-room architecture of the last several years has produced. At the end of the room there is a very pretty fountain in faience designed by the architect and orna-



MANTEL PIECE IN THE FOYER OF THE PRINCE GEORGE HOTEL.

mented with pond lilies, iris and other aquatic plants in natural colors on a soft white glaze. A series of panels, representing the seasons of the year and painted by George Innes, Jr., add very much to the charm and the distinction of the room. The electric lights are concealed in the cartouches of the capitals of the pilasters, the field of the cartouche being in opalescent glass. The designers and builders of other apartment hotels in New York City would do well to visit the Prince George Hotel, so as to learn how to combine economy, propriety and good taste in the decoration of such a building.

SCULPTURE IN CITIES

The passing of the eagerness to put sculpture in the parks, if it may be said to have really passed, means no lessening of its prominence in cities. Indeed, that must be expected to increase as the new ideal of civic splendor strengthens its hold on our American imagination. And what a nationally typical beneficence, by the way, was that contained in the will of that Chicago lumberman, lately deceased, who left \$1,000,000, of which the income is to be used for "the erection and maintenance of statues and monuments in the public places, in the parks, and along the boulevards" of Chicago! It is typically American in the magnitude of its sum, in its generous open-handedness, in its whole-souled but somewhat barbaric attitude toward art, as if the donor had said: "Art is a good thing in cities, is it? Well, here's a million. Buy a line and spread it around." One would probably search in vain other times and other lands for a like order for municipal sculpture. But if the gift is familiar in its character, its exact purpose is novel with us. It comes, however, at a time when such significance as it has is increased by a number of instances suggesting that sculpture will play a more conspicuous part in the adornment of our cities than it has done in the past. Even in New York the new statue of Sherman is ranked with the great sculpture of the world. It is easier, however, to get public statues than to get rid of them, and in our American life—which seems all the briefer for its rush—*ars* still is *longa*. One trembles a little to think what the tendency may bring us to; but along with the bad art, good is to be expected. True art as well as spurious flourishes under financial encouragement, and if wisely administered such a sum as that left by the Chicago lumberman for the encouragement of civic sculpture may do much. He wisely made the Art Institute his trustee.

REVEALING THE MINNESOTA CAPITOL

The new Capitol in St. Paul, of which Cass Gilbert is the architect, is located on an irregular site a hundred feet above the business district; but is so hidden by buildings that only distant views can be had of it until one is almost on its grounds. The location of the structure is, also, at an angle of approximately 45° with Wabasha Street, one of the principal streets of the city; and

the bulk of the heavy travel between St. Paul and Minneapolis, taking this route, passes the front of the Capitol at an angle. To correct the unsystematical outline of the plot, and to bring the building on to the axis of some important street, is therefore a pressing problem, the site being admirable in other respects and the structure a noteworthy achievement. An interesting discussion of the proposed solution is contributed by Mr. Gilbert to "American Park Systems," the most recent bulletin of those organizations of Philadelphia that have allied in behalf of a comprehensive park system. In the widening and straightening of one of the boundary streets and the recommended purchase by the city of a block of adjacent land, the first steps have been already taken to enlarge and make symmetrical the Capitol site. These steps will ultimately require the removal of a public school and the changing of the street car tracks. For the latter the consent of the company has been obtained; and as to the former, the Board of Education has postponed the erection of an addition to the school. To open a vista of the building from the business district, the purchase is advocated of three narrow blocks between Wabasha and Cedar Streets. Following this there would be a straightening of Cedar Street, and the purchase or restriction of the land to the east of it so as to make a public garden and to provide sites for future public buildings. Incidentally, this would prevent the erection of screening high buildings between the Capitol and the business district and would give a vista of something over 2,000 feet between the old Capitol and the new, with a stretch of 400 feet across the public garden between the buildings on either side. The Capitol, while located so much above the business district, is approximately on a level with St. Anthony Hill, the city's principal residential district, and a third step in the proposed development is the opening of an avenue from the Capitol site to that point where Summit Avenue begins to wind along the crest of the Hill. This would give a vista of some 3,500 feet, and would connect the Capitol with the site of the new Cathedral. The land between falls abruptly and a viaduct will probably be required. Finally, the complete project includes the construction of a broad avenue to the south of the center axis of the main façade, to an important point of convergence called Seven Corners, and in this improvement is included the provision of a site for the Soldiers' Monument. It has been roughly estimated that the cost of the land alone for the whole project would be about \$2,000,000; but the idea is to develop the plan

little by little, from year to year. It is a noble dream, and is to be added to that group of such visions, become in the last few years so striking a feature of our urban development and one so full of promise for statelier and more beautiful cities.

HOW NOT TO BUILD A STATE CAPITOL

An advertisement now appearing in the western newspapers places the state of North Dakota in an unenviable position. At a time when many of the other western states are spending money and energy in the attempt to secure state Capitols which shall represent the best contemporary American architectural training, the state of North Dakota deliberately turns its back on the architectural profession and advertises, not for the best plans which it can obtain, but for the cheapest. The Board of Capitol Commissioners place the architect in precisely the same class as the builder. Indeed, the two are merged together. The architect is asked with the builder to furnish plans and specifications for the remodeled Capitol, and at the same time to name a figure at which he will carry out the plans which he furnishes. An architect, consequently, in case he would like to prepare a design for the state Capitol of North Dakota must either associate himself with a builder, or else he must be prepared to become a builder himself. Moreover, the terms under which the bids are submitted offer him not the slightest assurance that his design would be submitted to any test except that of economy of construction and convenience of plan. Not the slightest inducement is offered him to prepare a design of any aesthetic merit. On the contrary he is encouraged in every way to believe that the Board of Capitol Commissioners will be best pleased with the bidder who offers them the most building for their money.

The practice of merging the architect with the builder was common enough a generation ago; and of course it still prevails in the design and construction of cheaper commercial and residential buildings. But the standing of the professional architect is now so well established and so generally recognized that there are very few buildings of any size or pretension the design of which is not the work of a more or less well-trained professional man. This is particularly the case with public buildings—with buildings in which any large numbers of people want to take pride and interest. It may be that

there are one or two other states in the Union, who care as little about obtaining an architecturally impressive state Capitol as does North Dakota; but we doubt it. All the other commonwealths who have recently either built new Capitols or rebuilt and redecorated old ones have wanted something meritorious. They may not all have succeeded in getting it; but that is another story. The intention was actively present, and it was recognized that while you may not get a noble and impressive building with the aid of the professional architect, you will surely fail to get such a building without his aid. And that is the one consoling thought in relation to this depressing business. The state of North Dakota will obtain from the builder-architects just as bad a building as she deserves, which will be very bad indeed; and a generation from now, when the state has become more completely civilized, its enlightened citizens of that day will look back with contempt and derision upon the officials who built their state Capitol, and upon the local public opinion, which permitted such an egregious mistake.

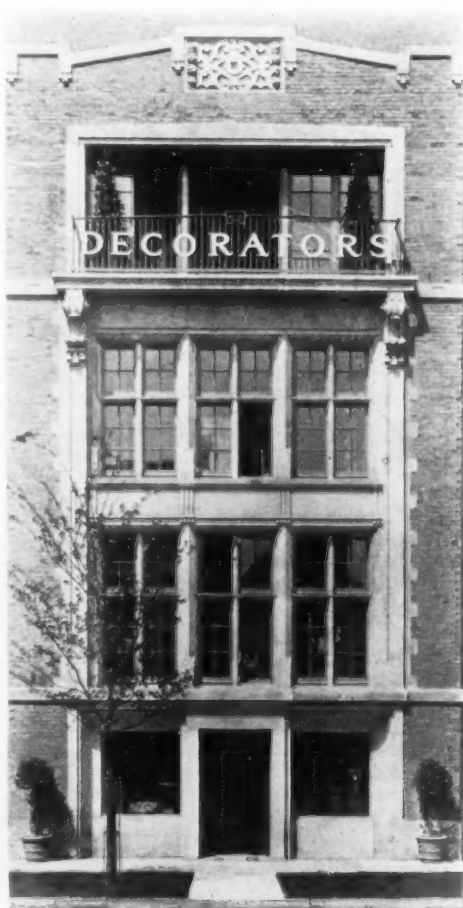
THE SPERLING AND LINDEN BUILDING

The Sperling and Linden Building, illustrations of which accompany this note, is an excellent example of the smaller type of retail store, which is being erected in Chicago. In New York the architecture of retail stores, when situated upon an important thoroughfare, has a tendency to become more and more showy. The buildings are large and high, the materials expensive, and the design ornate. In Chicago, however, it is only the department stores that make much of an architectural display. The newer shops on the better retail streets wear an English air of modest reticence, like the building which is illustrated herewith. It is noticeable, however, that the architect of the building, Mr. Howard Shaw, has adopted a motive for his design, which is more familiar in New York than it is in Chicago. He has concentrated his window-space in the centre of the façade, and the brick wall is used merely as a frame for these openings. A similar idea has been embodied in practically all the store fronts twenty-five feet in width recently built on 5th ave, but Mr. Shaw's treatment of the idea is particularly successful. The balcony dividing the third from the fourth floor, and the deeper recess of the top story, add largely to the

interest of the façade. The entrance hall to the shop is also a very discreet and careful piece of design; and it is as creditable for a firm of decorators to want a store such as this as it is for an architect to design it.

THE COPLEY SQUARE AWARDS

The court findings of the last summer include the awards for damages in the case of the proprietors and builders of Westminster Chambers, Boston. This is the latest step of the famous suit that had its origin in the city's special limitation of building height around Copley Square, to the end that the architectural effectiveness of the public



THE SPERLING & LINDEN BUILDING.
Michigan Avenue, Chicago.
Howard Shaw, Architect.

and semi-public buildings already there might not be marred. It was planned to carry Westminster Chambers up ten stories, 120 feet from the sidewalk, so dwarfing the Art Museum, Richardson's Trinity Church, and the Public Library. After the building had risen about four stories, the act restricting the building height on the Square to ninety feet was passed. This act allowed steeples, chimneys or sculptured ornaments such as the park commissioners might approve, to be erected above this limit. The builders of

been fully established, but the hotel people have been awarded what are probably the largest assessments for damages ever decreed by a jury in Boston or its county. They were, to the trustees of Westminster Chambers, \$410,843.12, and to the builders, \$71,127.36. These amounts include interest at six per cent. from date of the passage of the restricting act, and are substantially equivalent to the figures approved by the auditor before whom the case was heard a year or more ago, with the interest from that time added. The



ENTRANCE HALL OF THE SPERLING & LINDEN BUILDING.

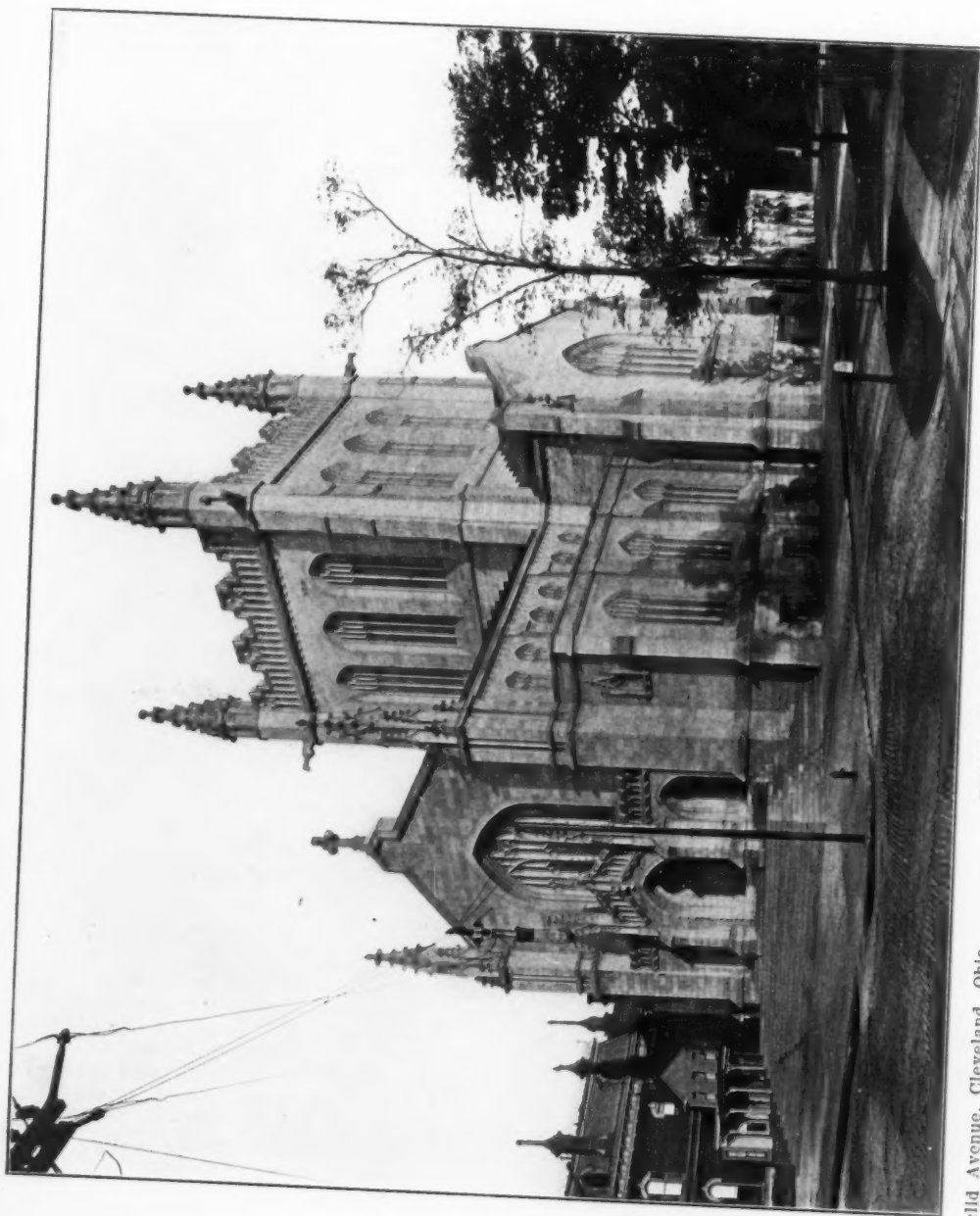
Michigan Avenue, Chicago.

Howard Shaw, Architect.

Westminster Chambers, instead of taking off three stories, took off two whole ones, erecting where the eighth story would have been a frieze of terra cotta figures that rose six feet above the building limit. Having secured the park commissioners' approval of the ornaments, the figures were backed with a wall, so filling in a habitable upper story. Suit was brought and the Courts, judging that the device was an infringement of the ninety-foot law, ordered that six feet be taken off. In the long legal battle that has followed, the constitutionality of the law has

case will now be carried from the Superior Court to the Supreme Court. The text of the decision is very interesting.

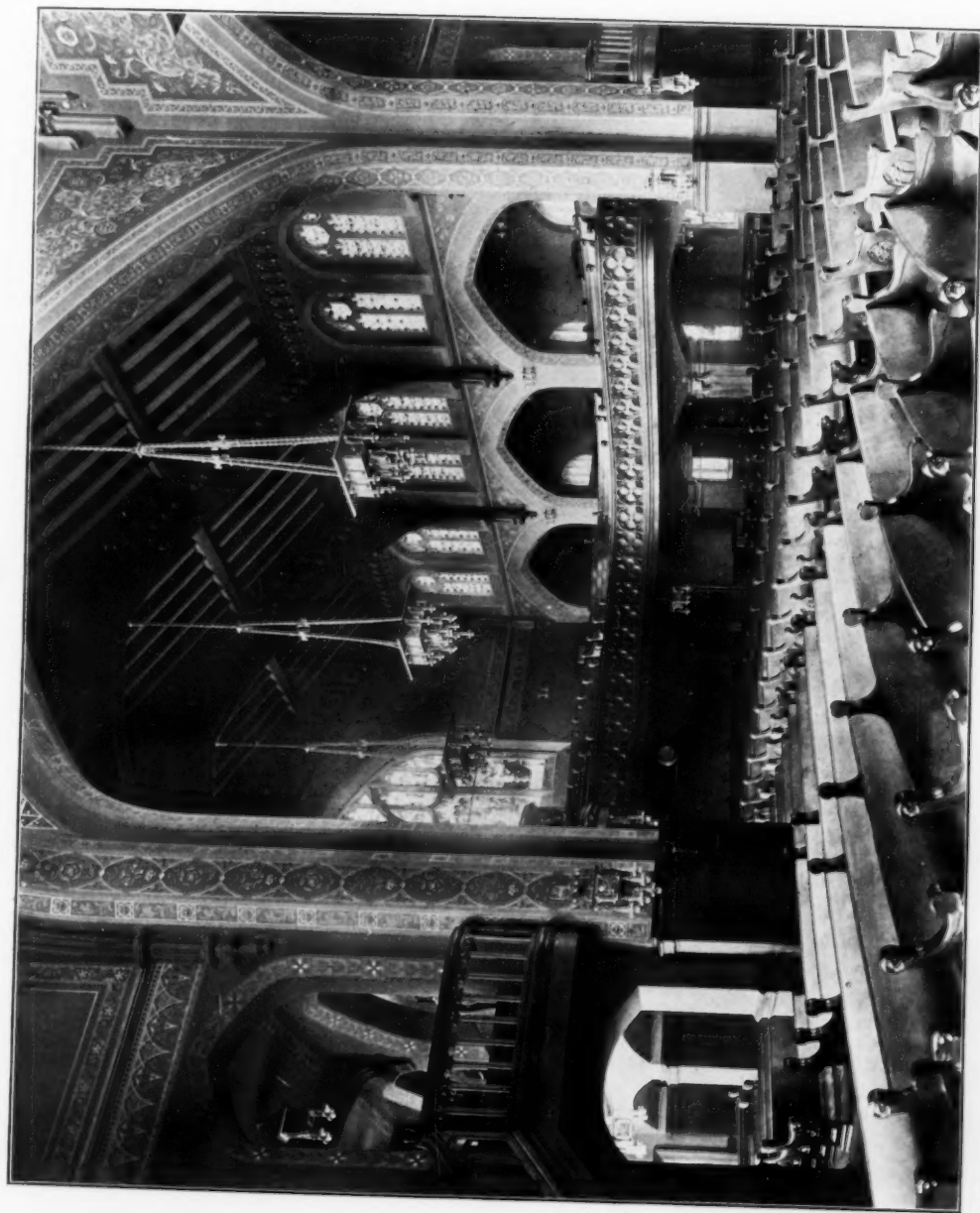
The Architectural Record regrets to state that an error was made in the November number of the magazine in attributing the residence of Mr. Percival Roberts, Jr., to Cope & Stewardson. The architects of this house were Messrs. Peabody & Stearns, of Boston; and it is to their credit that the design of the very beautiful house of Mr. Roberts should be placed.



Euclid Avenue, Cleveland, Ohio.

BUILDING OF THE M. E. CHURCH.

J. Milton Dyer, Architect.



Euclid Avenue, Cleveland, Ohio.

BUILDING OF THE M. E. CHURCH.

J. Milton Dyer, Architect.

**THE
M. E. CHURCH
IN
CLEVELAND**

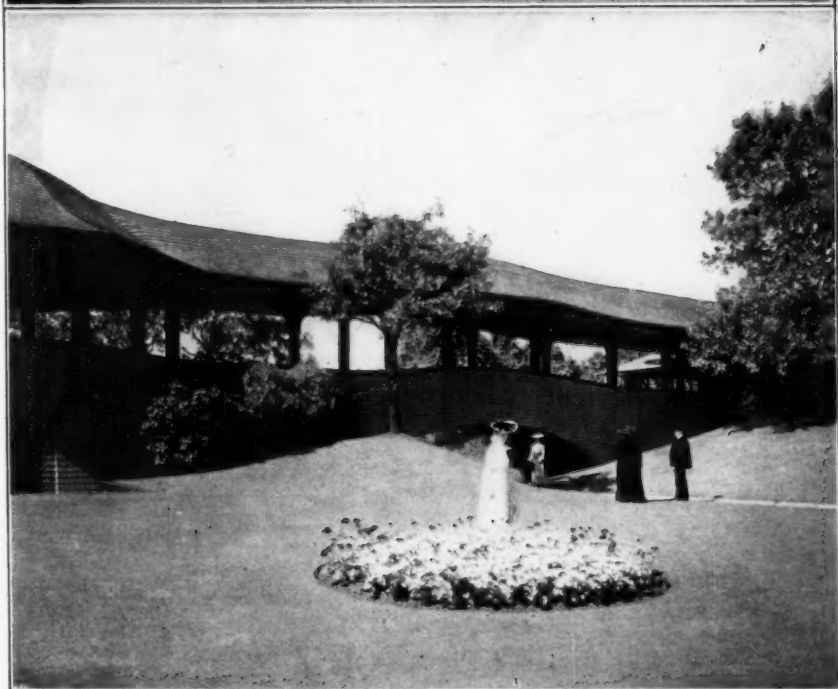
The M. E. Church, situated on Euclid Ave. in Cleveland, which is illustrated herewith, demands attention from several different points of view. It is the handsomest and largest church edifice erected of recent years in that city; and it fully deserves the important site on which it stands. It is, furthermore, one of the few ecclesiastical buildings, which have been designed by an architect of specifically French training. Its designer, Mr. F. Milton Dyer, is among the most competent of the graduates of the Ecole des Beaux Arts, practicing in the west; and he has, during the past six years, obtained an enviable reputation in Cleveland and its neighborhood for the care, the excellence, and the fidelity and the versatility of his work. In the present instance, it could not have been easy for a man of Mr. Dyer's training to have designed a church in Tudor Gothic; and it would not be fair to claim for the exterior of the building any quality which might have to be derived from a long and loving familiarity with the style. But if there is something lacking in the feeling for Tudor Gothic which the building expresses, one cannot help admiring the thoroughly competent and well-considered manner, in which that not very flexible style has been handled. It makes the impression at once of an extremely discreet and skillful performance. It would be difficult to find fault with the treatment of the masses, the projections, the openings, or the details. The tower is, of course, very large in scale for the rest of the church; but the architect has gained so much in his interior by the large dimensions of his tower that he can give a plausible excuse for them. But in other respects, the exterior reveals a design, to which no technical exception can be taken; and it affords an admirable example of the way in which thorough training stands by an architect in dealing with a problem which from his point of view may not constitute very promising material.

The interior of the church is furthermore even more successful than the exterior. Mr. Dyer has accomplished a difficult task in reconciling the appearance and something of the plan of a Tudor Gothic church with the necessities of a Methodist meeting house. A Methodist church requires a building which is primarily an auditorium, and which there is no occasion to use for processional purposes. In the present instance Mr. Dyer has made an auditorium, while at the same time

keeping much of the atmosphere belonging to the oldest type of church interior. The auditorium is centered by the tower which covers the intersection of the transepts and the nave and which has to be large compared to the dimensions of the nave, just because the church building is primarily an auditorium. A larger nave and a smaller tower would not have made a good room in which to hear. Moreover, the interior effect of the spacious tower in relation to the choir, the nave and the transepts is very fine, indeed, as anyone may infer by turning to the colored reproduction, which is printed as the frontispiece of this issue of the Architectural Record. The interior is exceptional among modern American churches, because of the lavish but very intelligent use of color; and the effect of these colored decoration, and the abundant light which streams in through the windows is both rich and soft.

**REINFORCED
CONCRETE**

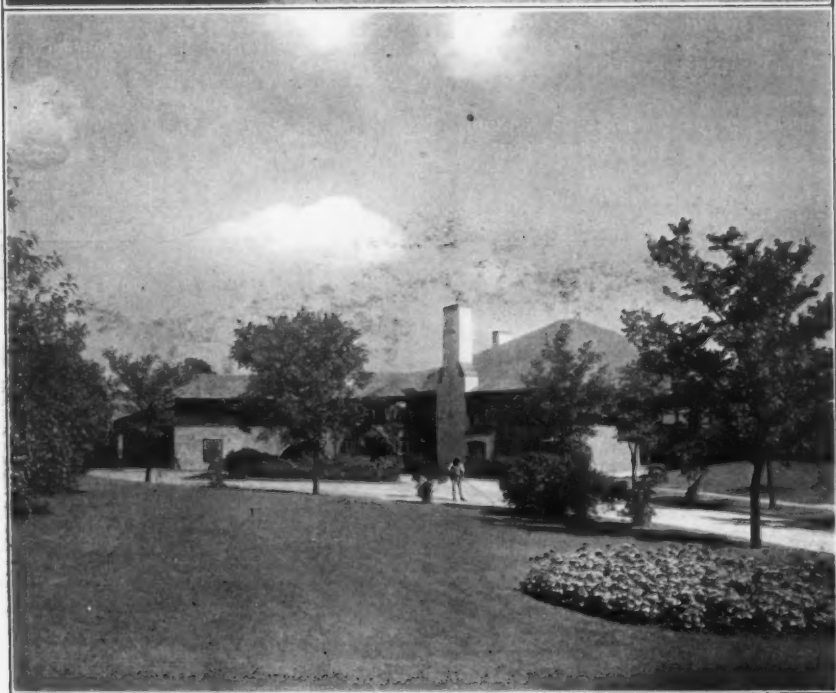
The technical subject which most interests at present the public concerned with building operations is that use of the combination of iron and concrete known variously as "reinforced concrete," "armored concrete" and the rest. It is natural enough that a literature should arise around the subject and grow with its growth. Indeed the literature is needed even more in this country than in some other places for, perhaps somewhat contrary to the general opinion, modern concrete construction is of "foreign extraction," and even in the matter of its development is very much in the same position as the automobile—that is American activity has been largely confined to adaptation and improvement. The main ideas are French. The latest book on the subject, and let us say at once one of the best, is "Reinforced Concrete," by Charles F. Marsh, published by D. Van Nostrand Co., New York City. In it we are given an excellent review of the subject, a description of the various systems that have been devised so far, with an account of the materials used, the bases of practical construction, necessary calculations, and an account of some structures that have been erected in reinforced concrete. It is really an encyclopedia of concrete construction up to date and a book of sterling value for the student, the constructor and the architect.



Edgewater, Ill.

THE SADDLE AND CYCLE CLUB.

Jarvis Hunt, Architect.



Edgewater, Ill.

THE SADDLE AND CYCLE CLUB.

Jarvis Hunt, Architect.

"SWEET'S" "The Book of the Catalogue"

A Department Devoted to Items of Interest Regarding
"Sweet's Indexed Catalogue of Building Construction"

"Sweet's Index" is now on the press, and will shortly be distributed

The final arrangements are in hand for the distribution of "Sweet's Index". We shall be glad to receive from any of our readers the names and addresses of architects, builders and others to whom "Sweet's Index" should be distributed. As with any other costly dictionary or encyclopaedia, "Sweet's Index" has entailed in its production the expenditure of a large sum of money. It is, therefore, imperative that any list of names and addresses submitted to the publishers should be strictly those of individuals who are actively engaged in the making of specifications for building operations. It would perhaps be well if those who submit lists to us would kindly add to the list itself a few facts as to the extent of the operations of the individuals named. The necessity for this request will be understood when it is stated that if "Sweet's Index" were a work sold by the ordinary method of the book trade, its price would be normally somewhere between twenty and twenty-five dollars a copy.

All lists should be addressed to the publishers, The Architectural Record Co., 14-16 Vesey Street, New York City.

The following is the "Publisher's Notice" that will appear in the forthcoming volume of "Sweet's Index":

PUBLISHERS' NOTICE.

The purposes of the present undertaking have been set forth at length in Professor Nolan's "Introduction," and the only word the publishers desire to add is to emphasize the fact that their intention has been and is to hold the ethical and professional character of this work in no degree secondary to its practical objects, believing, indeed, that the latter are to be realized fully only by strict subordination to the former. To this end they will appreciate highly communications from readers drawing attention to any error of statement or of fact that may be found in the following pages. They also solicit any suggestion for the improvement either in plan or contents, of the "new catalogue method."

The method adopted in this book and the manner and form in which that method is embodied, are not to be judged lightly. In passing judg-

ment, the difficulties derived from the existing situation regarding catalogues must be considered. The old promiscuous catalogue method, dating from time immemorable, naturally has created its own traditions and these traditions it is not possible to destroy offhand by any attack, however sound in principle or persistent in effort. An arbitrary or purely theoretic attack would fail beyond doubt. Even when the average man accepts completely in principle a new idea he proceeds usually without the slightest sense of contradiction to incorporate into the novel working scheme a large measure of the old way of thinking and doing, much of it essentially opposed to the idea but recently adopted. This is only another way of saying—all of us are prone to be more radical in our thoughts than in our actions. With this tendency, the publishers of "Sweet's Index" have had to contend. They have even had to surrender to it temporarily where the compromise has not invaded the real integrity of their plan. Their project could not be made visible to clients until the actual work of publication was completed and the wonder, therefore, is not that building material firms herein represented have demanded so much in respect to an old tradition, but that they have conceded so much in response to an appeal to rationalize and systematize the antique catalogue method. The publishers, indeed, would be singularly lacking in appreciation did they not acknowledge here the frank, open-minded consideration accorded to their project by manufacturers generally. With few exceptions, the general desire has been "to improve" and to assist the architectural profession in dealing with the "catalogue problem." For, the catalogue is a vastly useful piece of trade machinery. It is simply indispensable to the building material firm. It is equally indispensable to the architect. Considered by itself, any single catalogue might be fairly satisfactory. The "problem" does not arrive until the catalogue is multiplied, and it "arrives all the more" as the multiplication proceeds. There comes a point in the process when something must break. Either the architect must surrender to the deluge, or, to save himself, embark in the Ark of Indifference to all trade literature. As the average professional man prefers the pursuit of his profession rather than the solution of a problem in catalogues, his entry into the ark was inevitable. The really extraordinary circumstance is that building material firms did not recognize long ago the evident condition of affairs. Almost any busy architect could have "made them wise." The very fact that card-index systems, filing cabinets, binders and other make-shift devices

for propping up the overburdened catalogue situation had become necessary should have warned the manufacturer that trade literature, at least in the mass, had developed a weakness although one not easily visible in any single catalogue. An excuse probably is to be found in the circumstance that the manufacturer rarely sees his catalogue in situ—at its destination. All that comes to his observation usually is a single copy presented to him in his office by the printer or other subordinate; at most a bundle or two of catalogues stacked for delivery. This is like looking through the wrong end of the telescope; it dwarfs the view. The correct vision can be obtained only in the architect's office, or rather in the offices of several architects where the daily mails bring in the deluge. It has been calculated that an architect reading steadily, eight hours a day throughout the working year could not finish the perusal of the catalogues he receives in twelve months. Strict mathematics may prove this computation slightly incorrect one way or the other—that it is approximately accurate is significant of the extent to which the "Catalogue Delusion" has been carried.

A way out of the difficulty was imperative. The publishers of the present work frankly accord the credit of the solution of the problem to the three thousand architects whom they consulted. These professional men pointed out the remedial course to be taken. "Sweet's Index" is essentially the embodiment of these suggestions. The plan adopted was in a sense obvious, obvious, that is, as greater inventions

were obvious—after realization. The plan of the "new catalogue method" lay as it were in the centre of the "old catalogue" difficulty. It had merely to be abstracted and put into operation. The publishers of "Sweet's Index" believe that the inherent fulness, rationality and strength of their enterprise rest on this very fact.

Apart from the unsolicited expressions of approval and encouragement the publishers have received, conveyed literally in thousands of letters, they believe they may fairly assert they are acting (as the cant political phrase runs), under a "mandate" from the architectural profession. Their instructions are formulated in requirements somewhat as follows: Condense; exclude display advertisements; expunge mere "trade" talk; adopt a single organic plan for all catalogues; arrange all matter solely with a view to reference; edit strictly with respect to the requirements of the architect; supply a scientific cross-index; employ a legible type. The volume in hand is based as far as possible upon these instructions. In the next edition, for which plans are even now making, these instructions can be more rigorously applied and additional improvements developed. What is essentially needed to-day in the interests of all concerned is a legitimate and earnest co-operation of architects, material firms and the publishers. The measure of co-operation already secured is a matter which the publishers on their part acknowledge with gratitude. More than the first step has been taken toward the solution of the "catalogue problem."



THE NATIONAL ARCHITECTURAL MONTHLY

• THE •
• ARCHITECTURAL •
• RECORD •



• DECEMBER •

• Published • By • The •
• Architectural • Record • Co. •
• NEW • YORK •

HOTEL GOTHAM

FIFTH AVENUE AND 55th STREET, NEW YORK

HISS & WEEKES, Architects



All the Structural Steel and Ornamental Iron Work
for this building was manufactured and erected by the

Levering & Garrigues Company

OFFICE, 552 WEST TWENTY-THIRD ST., NEW YORK

SHOPS AT NEW MARKET, N. J., L. V. R. R.



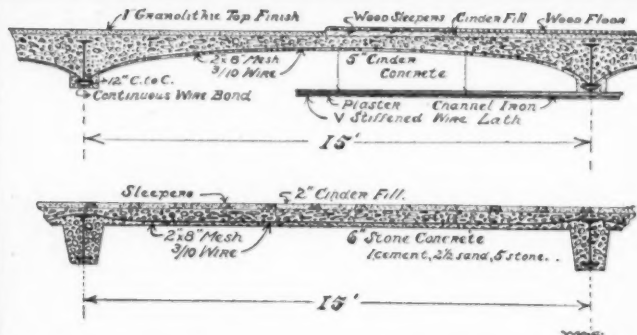
AN ORGANIZA-
TION of experts in
the various depart-
ments of building
construction, giving
especial attention to
engineering—civil,
electrical and me-
chanical—and offer-
ing its services as
contractor to those
who contemplate the
erection of fire-proof

buildings, and who wish to be insured
against unexpected increase of finished
cost over preliminary estimates.

THOMPSON—STARRETT COMPANY
CHICAGO NEW YORK WASHINGTON

Floors

Roofs



Flat arch stone concrete: 1 cement, 2½ sand, 5 stone. Tested for Bureau of Buildings of New York and approved for load of 150 lbs. per square foot, factor of safety of ten.

The Clinton Fireproofing System of Reinforced Concrete

ALL FABRICS GALVANIZED

ALBERT OLIVER, 150 Nassau Street, New York City

CLINTON WIRE LATH

Stiffened and Plain, Galvanized and Japanned, for Walls, Ceilings, Partitions and Ornamental Furrings. Also every kind of Wire Cloth and Netting and Perforated Metal.

CLINTON WIRE CLOTH CO., 33 Park Place, New York City

Ceilings

San Francisco
Cal.

New York
150 Nassau St.
33 Park Pl.

Boston, Mass.

Chicago
237 E. Lake St.

Clinton, Mass.

Parti-
tions

THE ARCHITECTURAL RECORD.

RICHEY-BROWNE-&-DONALD

MASPETH-NEW-YORK-CITY-



STAIRWAY FOR BLAIR BUILDING, BROAD ST., NEW YORK CITY.
Carrère & Hastings, Architects.



- ARCHITECTURAL -
IRON & BRONZE



Wm. H. Jackson Company

Union Square, 29 East 17th Street

New York City

Also 163 Michigan Ave., Chicago, Ill.

WOOD AND MARBLE
MANTELS, FIREPLACES
TILES, AND IRONS

Artisans in All Metals

Picture shows main stair railing, with female figure for newel post, in the Hotel St. Regis, executed by Wm. H. Jackson Company

THE DASCENZO STUDIOS		
ECCLESIASTICAL AND DOMESTIC • STAINED- AND • LEADED • GLASS •	1608-10 LUDLOW ST. PHILADELPHIA	MURAL DECORATIONS FOR • CHURCHES • AND PUBLIC BUILDINGS



Cast Iron Railing, Musicians' Gallery, Dimeling Hotel, Clearfield, Pa.
Beezer Bros., Architects

ORNAMENTAL IRON & BRONZE

FLOUR CITY ORNAMENTAL IRON WORKS
MINNEAPOLIS, MINNESOTA



BRONZE ENTRANCE, DOLLAR SAVINGS BANK, PITTSBURG, PA.
James T. Steen, Architect.

ORNAMENTAL IRON AND BRONZE

The W. S. Tyler Company.

CLEVELAND

NEW YORK

PITTSBURGH

In All Fine Houses

There are usually one or two rooms which can be most effectively lighted indirectly from lamps behind the cornice; or a decorative frieze may be used calling for special lighting. No one has been more successful, no one can refer to a greater number of special lighting problems satisfactorily solved than we can. Write for references and full information concerning

Lighting from Concealed Lamps

I. P. FRINK, 551 Pearl Street, NEW YORK



Lamp-posts & Lamps
for Lanes & Lawns,
Lanterns, Lighting Fix-
tures, Brackets
and Railings & &

The WILLIAM BAYLEY Co
which is the successor
of The Rogers Iron Co.

The illustration is from the cover of Bulletin 46. Send for it, or any of the following in which you are interested:

- 40. Settees and Benches.
- 42. Stable Fittings, etc.
- 47. Hand-wrought Andirons.
- 48. Entranceways and Gates.
- 51. Country Estate Fencing.

Write us about any other hand wrought work in metal.

THE WILLIAM BAYLEY CO.

46 North St., SPRINGFIELD, OHIO.



PLASTIC ORNAMENTS

Most extensive stock line in the market. Interior and Exterior Ornaments of every description in Cement, Composition, Plaster and Wood. Columns, Capitals, Brackets, Cornices, Friezes, Mouldings.

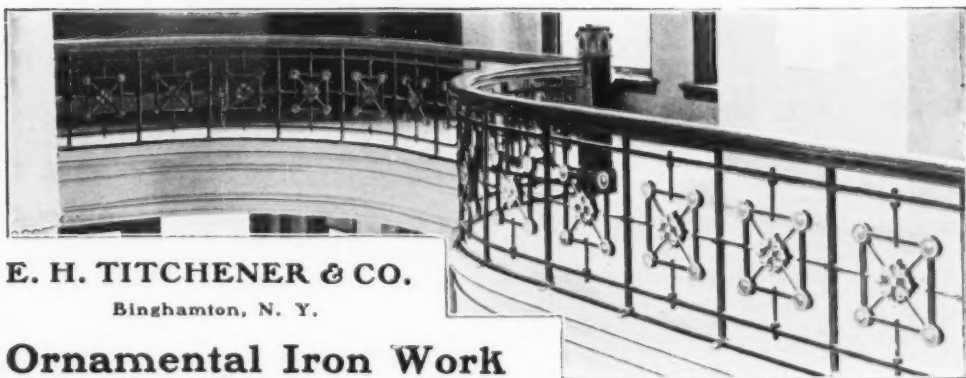
MOST COMPLETE CATALOGUES EVER ISSUED

THE DECORATORS' SUPPLY CO.

New York: 156 Fifth Avenue

Chicago: 215 South Clinton Street

CARL A. KEHRWIEDER, New York Representative



E. H. TITCHENER & CO.

Binghamton, N. Y.

Ornamental Iron Work

THE MITCHELL VANCE CO.

Established 1854



Makers and Importers of

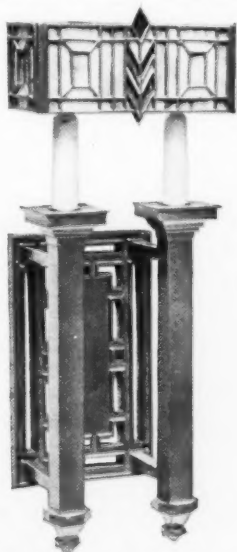
LIGHTING FIXTURES

For Electricity and Gas
Andirons, Fire Screens
Etc.

SHOW ROOMS, 836-838 BROADWAY, NEW YORK

DESIGNED BY
WILLY H. LAU

12 ADAMS ST., PULLMAN BLDG., CHICAGO



Bracket Light in home of E. J. Mosser, Chicago
Geo. Maher, Architect, Chicago



The David J. Braun Mfg. Co.

Manufacturers of Electric, Gas and Combination
Chandeliers, Brackets and Candelabra,
in every style and design for private or public b'ldings
N. E. Cor. Washington Boulevard & Union St., Chicago

A \$50,000 Catalogue

WE have recently invested this amount in a new Catalogue in order to show our complete line of Gas and Electric Light Fixtures. Our line is handled by the leading gasfitters throughout the country. :: :: :: ::

We believe Architects and Owners will find exactly what they want in this book, no matter how exacting they may be. If your local gasfitter happens not to have a copy send us his name and we will supply it at once. :: ::

R. Williamson & Co., 88 West Washington St., Chicago



Dining Room Mantel in home of Ferd. Kleckhefer, Milwaukee, Wis. Ferry & Class, Architects.

As an Illustration

of fine cabinet work and rich wood carving, this mantel gives an idea of the facilities of the Wollaeger plant.

•
¶ We are desirous of corresponding with Architects interested in the best grades of interior finish, bank and church interiors.

•
¶ We gladly furnish designs and submit estimates where good work is necessary in any part of the country.

•
The Wollaeger Mfg. Co.

Main Office: Milwaukee, Wis.
PITTSBURG, PA.

TELEPHONE, 6270 GRAMERCY

KENT-COSTIKYAN

FINE PERSIAN CARPETS AND RUGS

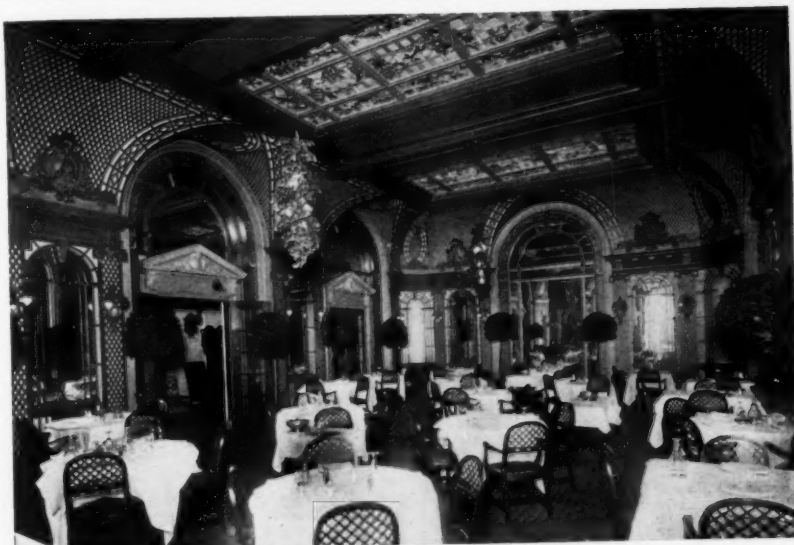
890-892 BROADWAY, - - - COR. 19TH ST., NEW YORK

SPECIAL ORDER DEPT.

A LARGE ASSORTMENT OF UNUSUAL SIZES
TO MEET SPECIAL REQUIREMENTS.

STORAGE DEPT.

EVERY FACILITY FOR CLEANING AND
CARING FOR TAPESTRIES, RUGS, ETC.



Palm Room, Hotel Belvidere, Baltimore, Md.

Decorations by **W. P. NELSON COMPANY**

PAINTING, DECORATING, WOOD FINISHING

Correspondence Invited with Architects

New York, Chicago, Baltimore

JOSEPH F. STURDY

FORMERLY CROSSMAN AND STURDY

MURAL DECORATIONS

SPECIAL FURNITURE

DRAPERIES

SPECIAL CARPETS

LACE CURTAINS

INTERIOR CABINET WORK

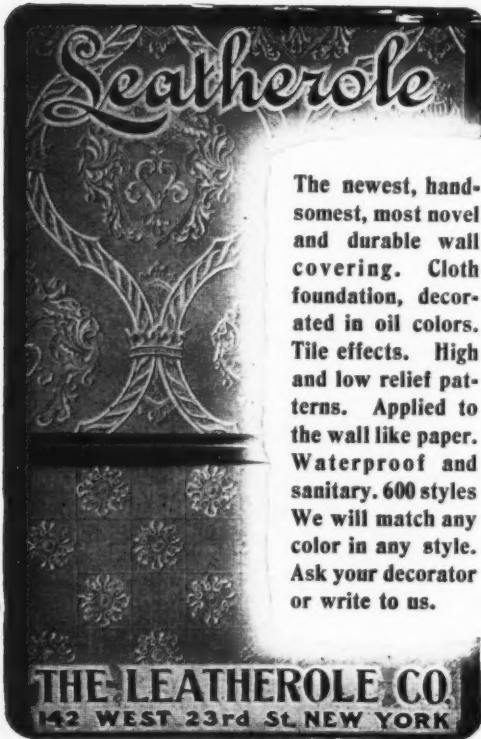
WALL HANGINGS

LEADED GLASS

AND

MOSAIC

287 MICHIGAN AVE., CHICAGO



Leatherole

The newest, hand-somest, most novel and durable wall covering. Cloth foundation, decorated in oil colors. Tile effects. High and low relief patterns. Applied to the wall like paper. Waterproof and sanitary. 600 styles. We will match any color in any style. Ask your decorator or write to us.

THE LEATHEROLE CO.
142 WEST 23rd St NEW YORK

Pantasote LEATHER

FOR TRIAL PURPOSES

we have for sale four sizes of chair seats, which give you the amount of upholstery material you want, making the cost very small for new seats for chairs you may have that need reupholstering. We will send, on receipt of price and name of upholsterer, chair seat size 18x18 inch, 25c.; 25x25 inch, 50c.; 27x27 inch, 70c.; 36x36 inch, \$1.00. We will not be responsible for loss of remittances made in stamps or currency.

It is the one perfect substitute for real leather. There are other IMITATIONS but no other real **SUBSTITUTE**. Name on Selvage Edge of piece goods.

Upon application, will send our catalogue showing material in the different colors in which it is made

The PANTASOTE CO.

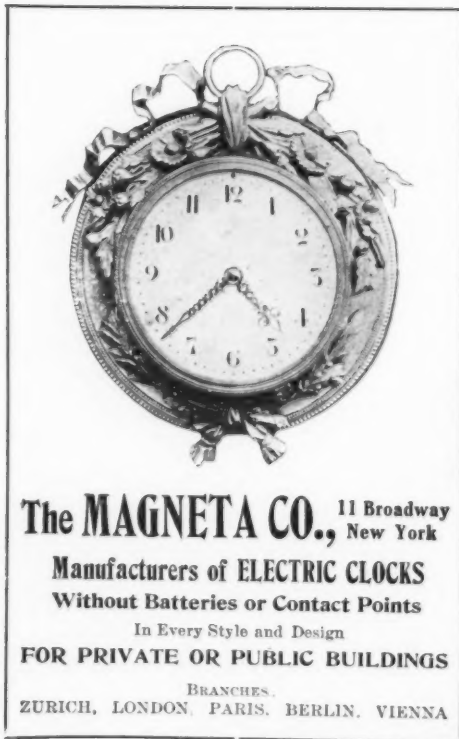
Dep't Nine

11 Broadway, New York

This
Label
is on




Genuine
Pantasote
Furniture



The MAGNETA CO., 11 Broadway New York

Manufacturers of **ELECTRIC CLOCKS**
Without Batteries or Contact Points
In Every Style and Design
FOR PRIVATE OR PUBLIC BUILDINGS

BRANCHES.
ZURICH, LONDON, PARIS, BERLIN, VIENNA

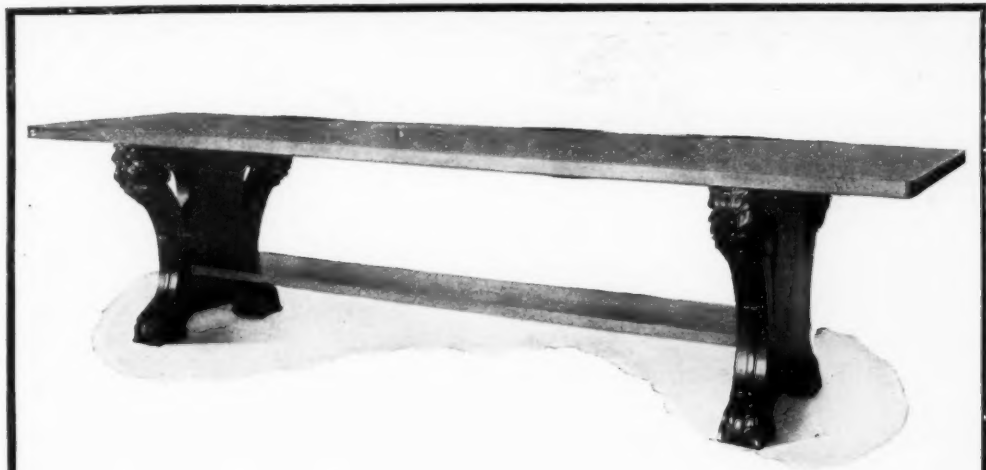


**Walls
Waterproof**

SANITAS the New Waterproof Wall Covering, is applied to the wall like ordinary paper; it can be washed at any time with soap and water. An appropriate covering for kitchens, pantries and bath-rooms. No architect or builder should select wall coverings without first asking a decorator or oil-cloth dealer to show him samples of **SANITAS**.

If your dealer cannot supply you, send us his name, we will see that you obtain the goods.

STANDARD TABLE OILCLOTH COMPANY
320 Broadway, New York



¶ The Architects and Owners of fine residences, who wish to avail themselves of the advantages which come from a long established and peculiarly well equipped organization, for solving any problem in interior decoration and furnishing, will find our facilities unique.

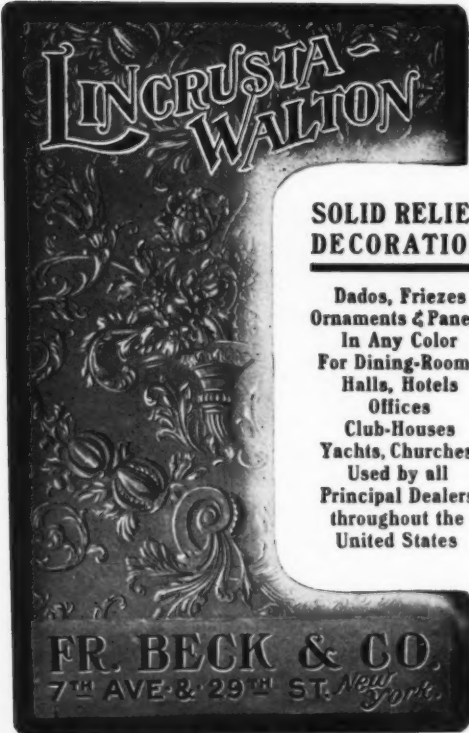
¶ Our corps of designers (with whom the late Mr. Joseph Twyman was for many years an enthusiastic co-worker) have at their disposal the workshops and artisans that have made Tobey Hand-Made Furniture the standard of exquisite design and workmanship for the entire country.

¶ We shall be glad to submit photographs of Tobey Hand-Made Furniture, or confer with architects or owners regarding interior decoration and cabinet work from either of our stores.

Tobey Furniture Company

Wabash Ave. and Washington St.
CHICAGO

11 West 32d Street
NEW YORK



LINCROSTA-WALTON

**SOLID RELIEF
DECORATION**

Dados, Friezes
Ornaments & Panels
In Any Color
For Dining-Rooms
Halls, Hotels
Offices
Club-Houses
Yachts, Churches
Used by all
Principal Dealers
throughout the
United States

FR. BECK & CO.
7th AVE. & 29th ST. *New York*

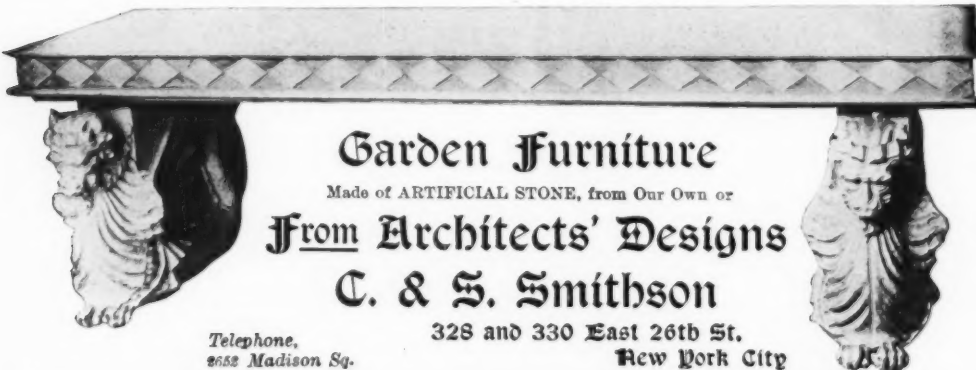


Dimensions, five feet long

We will send to anyone contemplating building or furnishing a garden or hall in stone, the above in miniature (size eight inches long), to show our material, for two dollars.

FOR EXTERIOR USE
Sphinx Gray Stone
FOR INTERIOR USE
Stature Ivory Stone

HENRY ERKINS & CO.
4 West 15th Street, New York



Garden Furniture
Made of ARTIFICIAL STONE, from Our Own or
From Architects' Designs
C. & S. Smithson

Telephone, 2622 Madison Sq. 328 and 330 East 26th St. New York City

GERMAN MARBLE
In Formosa, Unique, Ural, Bongart, and Black and White

Perpetual Polish—Refined Blending of Colors. Absolutely
Flawless. Over 4,000 cubic feet of Formosa Marble used
with Beautiful Effect in THE NEW TIFFANY BUILDING.
Blocks and Slabs in Large Sizes and in Unlimited Quantities.
INSPECTION BY ARCHITECTS INVITED

Importers and Sole Agents for America
P. M. & W. SCHLICHTER, 624-626 West 47th Street

The
Northwestern Terra Cotta
Company
 MANUFACTURERS OF HIGH GRADE
 ARCHITECTURAL
Chicago **TERRA** **Illinois**
COTTA

HARDWOOD
FLOORS
IN PLAIN OR ORNAMENTAL DESIGNS.
NO GLUE USED IN CONSTRUCTION. NO NAIL HOLES TO PUTTY.
SEND FOR DESCRIPTIVE CATALOGUE &
PHELPS BROS. & CO.
WELLINGTON, OHIO

HARVARD UNIVERSITY
THE LAWRENCE SCIENTIFIC SCHOOL
 offers four-year courses of study leading to the degree of S. B. in Civil, Mechanical, and Electrical Engineering, Mining and Metallurgy, Architecture, Landscape Architecture, Forestry, Chemistry, Geology, Biology, Anatomy and Hygiene (preparation for medical schools), Science for Teachers, and a course of General Science. For the catalogue and information, address,
J. L. LOVE, 16 University Hall, Cambridge, Mass.
N. S. SHALER, Dean.

Notice To Architects

The Architectural Record wishes to have for reference the correct name and address of every Architect.

Please notify us of any change in your location, new partnerships formed, or the opening of any new office.

THE ARCHITECTURAL RECORD

Record Dept.

14-16 VESEY STREET, N. Y. CITY

Blot Out the Unsightly

A FEW vines, trees or shrubs properly selected and arranged take off the hard angles, hide the obnoxious, and put the finishing touch on a new country home. If you need advice or suggestions in choosing the right material, our Landscape Dept. will explain the "reason why" and make sketches showing desired improvements and estimate of cost.

Why not to-day write us particulars of improvements contemplated and one of our representatives will call. We believe that we can fulfil your requirements in every respect and perhaps save you some money.

Price-list of ornamental evergreens, trees, shrubs and hardy plants free.

COTTAGE GARDENS CO., Queens, N. Y.

BRONZE LETTERS
FOR ARCHITECTS A SPECIALTY
WE APPLY THE LETTERS

SEAM FACE GRANITE
FOR CHURCHES, LIBRARIES,
COUNTRY RESIDENCES ETC

MASSACHUSETTS MONUMENTAL CO
120 NASSAU ST., NEW YORK



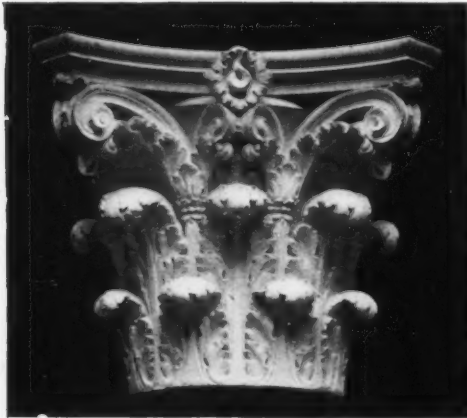
The EMMEL Co., No. 81 Bristol Street
BOSTON, MASS.

MANUFACTURERS OF SPECIAL

Papier-Mache, Compo,

Staff, Plaster and Cement
Ornaments, Wood-Carving

MODELING OF ALL KINDS FOR CEMENT AND
METAL CASTINGS, ETC.



ARCHITECTURAL ORNAMENTATION

FOR EXTERIOR
and INTERIOR USE

Charles Emmel

No. 383 Albany St., Boston, Mass.

ESTABLISHED 1884



No. 9136 F

The bottom half of this ball is ground glass with beautifully cut stars, the upper half is made with Pagoda Prisms, combining the "useful and artistic."

Illustrated Catalog sent on request

Holophane Glass Co.

Sales Dept.

227 Fulton Street, New York

HIGGINS' AMERICAN DRAWING

I N K

BLACK or
COLORS.

AT ALL DEALERS
CHAS. M. HIGGINS & CO. MFRS.
NEW YORK. CHICAGO. LONDON.



IN SOLID METAL SETTING

Solid Copper, Zinc, and all Styles of Finishes
Special designs and estimates submitted on application.
Grand Prize, St. Louis Exposition. Established 1883.
Write to us for information about new setting.

The Flanagan & Biedenweg Co.
52-56 Illinois St., CHICAGO, ILL.

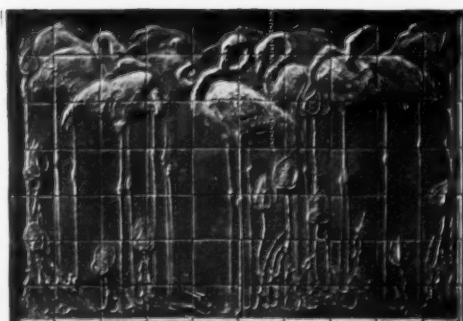
HARRY·ELDREDGE·GOODhue

MEMORIAL WINDOWS AND
ALL CHURCH DECORATIONS

Stained Glass in the Antique Style a Specialty

23·CHURCH·STREET·CAM-
BRIDGE·MASSACHUSETTS

Designs and Estimates Gladly Furnished



**MAT GLAZE
FAIENCE**

MADE BY

**The Rookwood
Pottery Co.
Cincinnati, O.**

NEW YORK OFFICE: 1 MADISON AVE.
Write for our recent literature on permanent decoration in color for buildings of all descriptions.



English

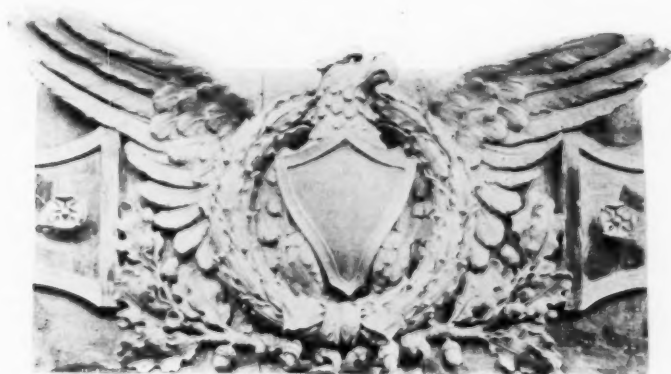
Dull Glazed Tiles

For Fireplaces, Wainscots, Etc.

Great Variety of Colors and Designs

Send particulars and get estimates from

HAWES & DODD
24 ADAMS STREET, CHICAGO



Detail of the Essex Building, Saint Paul, Minn.
Cass Gilbert, Architect.

THE AMERICAN TERRA COTTA & CERAMIC CO.

CHAMBER OF COMMERCE

CHICAGO



Copyrighted by David H. Watts, Jr., 1905

IS NOISELESS, non-slippery, waterproof and thoroughly sanitary; more durable than stone or earthen tiles; elegant in appearance. Manufactured in a carefully selected variety of colors. Endorsed by the best architects and engineers. A perfect floor for kitchens, laundries, bath-rooms, billiard-rooms, smoking-rooms, business offices, banking rooms, vestibules, halls, libraries, churches, hospitals, hotels, elevators, etc. Samples, Catalogues and special designs furnished upon application.

MANUFACTURED SOLELY
BY THE
INTERLOCKING
ELASTIC TILING COMPANY

Trent Building, 1510-12 Sansom St.,

PHILADELPHIA, PA.



GOODRICH RUBBER TILING

The advantages of it—

Great Durability

Goodrich tiling is made from a rubber compound which resists the hardest wear and does not crack or roughen up on the surface.

Easily and Securely Laid

No special preparation of the floor required. We lay our tiling in a cement especially prepared for the purpose, and every individual piece of rubber becomes an almost inseparable part of the original floor.

Perfectly Sanitary

No joints or cracks. The pieces are laid close, and dust or dirt cannot work in between.

Pleasing Designs

Attractive in appearance and in sufficient variety to satisfy any particular taste. In short, Goodrich Rubber Tiling looks like marble tiling, wears like marble tiling, but unlike marble tiling does not crack or work up, is comfortable to walk or stand on and costs less.

The designs and colorings used are restful to the eye, the rubber used is restful to the feet.

For prices and other information, address,

THE B. F. GOODRICH COMPANY, AKRON, OHIO



ERECTED BY US FOR J. B. DUKE, SOMERVILLE, N. J.

AT YOUR DISPOSAL OUR DRAFTING ROOM

The tremendous development of the Country Life phase; its consequent expression in expansive grounds and extensive buildings, brings to the architect the necessary completion of schemes involving the greenhouse. (No longer simply a machine to produce the decorative—but itself an essential and beautifying member.)

Our Drafting Room with its skilled force is at your disposal; carrying forward your sketches and suggestions to your satisfaction and the insuring of perfect plant development.

We have a collection of loose leaf illustrations showing houses of simple construction and moderate price; another embracing houses of the more extensive and elaborate.

Let us send you one or both.

BURNHAM, HITCHINGS, PIERSON CO.

Greenhouse Designers and Manufacturers

1133 BROADWAY, COR. 26th STREET, N. Y.

Boston Branch, 819 Tremont Bldg.



AN INDEX TO THE ADVERTISEMENTS

[illegible]

Catalogs of concerns marked * will be found in "Sweet's Indexed Catalog of Building Construction."

POLYGON CONDUCTOR PIPES

And Elbows to Match are Particularly
Desirable on Residences

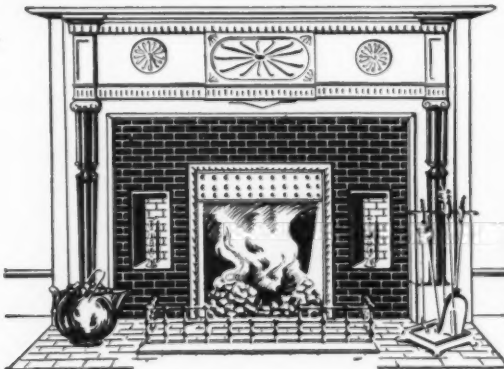
For Sale by all Dealers

The
Design of

POLYGON

enhances the beauty of
buildings. They are more durable,
too, therefore the most economical to use.
Made of Galv. iron, any desired gauge, or copper.

AMERICAN-ROLLING MILL CO., - Cincinnati, O.



JACKSON Ventilating Grate

THE only open grate that warms and brings in outdoor air, and takes out the air of the room that is impure. It is a constant and perfect ventilator, having a fresh air supply on the principle of the hot-air furnace. Will heat rooms on two floors if desired, and will burn coal, wood or gas. Keeps fire from fall to spring. Made in many patterns, to fit any fire-place. Catalogue No. 1 shows styles and prices. May we send you a copy?

Special Catalogue of Mantels, Andirons
and Fire-place Fittings, sent upon request.

E. A. JACKSON & BRO., 49 Beekman St., New York



500

NORTHERN MOTOR DRIVES EASE THE HOUSEWORK

OUR motors can be applied
to existing machines
easily and quickly; they
do the hard physical house-
work; cost for power is incon-
siderable; results gratifying.

NORTHERN MACHINES
are simple and safe in
the hands of your
domestic help.

BULLETIN No. 2650

We show a Northern Motor
Driving Ocean Wave Wash-
ing Machine.

NORTHERN ELECTRICAL MFG. CO.
ENGINEERS — MANUFACTURERS
MADISON, WIS., U. S. A.

"LEHIGH" PORTLAND CEMENT

Is the Best for High Class Engineering Work

Manufactured by

LEHIGH PORTLAND CEMENT COMPANY,

Capacity, 5,000,000 Barrels Yearly

ALLENTOWN, PENNA.

·A· DIRECTORY ·FOR· ARCHITECTURAL SPECIFICATIONS·

For Alphabetical List of Advertisers see page 19.

Air Moistener and Purifier.

Geetzy Co., 211 Madison St., Chicago, Ill.

Air Valves.

Norwall Mfg. Co., 138 Jackson Boulevard, Chicago;
N. Y. Office, 44 E. 23d St.

Architectural Faience.

American Terra Cotta & Ceramic Co., Chicago.
Rookwood Pottery Co., Cincinnati, O.

Architectural Stucco Relief.

Decorators' Supply Co., 156 5th Ave. N. Y. C.
Chas. Emmel, 383 Albany St., Boston, Mass.
A. P. Lombard & Co., 99-101 Bristol St., Boston, Mass.

Architectural Wood Work.

Glaser, Rohrer & Co., 1st Ave. and 41st St., N. Y. C.
Hartmann Bros. Mfg. Co., Mt. Vernon, N. Y.; N. Y. Office, 1123 B'way.

Artificial Stone.

O. & S. Smithson, 328-330 E. 26th St., N. Y. C.

Artists' Materials.

F. W. Devos & C. T. Reynolds Co., Fulton St., cor.
William, N. Y. C.
Hawkes-Jackson Co., 82 Duane St., N. Y. C.

Automatic Instantaneous Water Heaters.

Monarch Water Heater Co., Pittsburg, Pa.; N. Y. Office, L. J. Wallace, 909 7th Ave.; Philadelphia Office, W. A. Kramer, Builders' Exchange.

Automobiles (Electric Charging Apparatus).

Northern Electrical Manufacturing Co., Madison, Wis.
Richardson Engineering Co., Hartford, Conn.

Blackboards.

E. J. Johnson & Co., 38 Park Row, N. Y. C.

Boilers.

American Radiator Co., Chicago.
Burnham Hitchings Pierson Co., 1135 Broadway, N. Y. C.
Columbia Heating Co., Florence Steam Boilers, Chicago.
L. O. Koven & Bro., 50 Cliff St., N. Y. C.
Thatcher Furnace Co., 240 Water St., N. Y. C.

Brass and Bronze Workers.

David J. Braun Mfg. Co., Washington Boulevard and Union St., Chicago.
Flour City Ornamental Iron Wks., Minneapolis, Minn.
Hecla Iron Works, N. 11th and Berry Sts., Brooklyn, N. Y.
Edwin A. Jackson & Bro., 50 Beekman St., N. Y. C.
W. H. Jackson Co., 29 E. 17th St., N. Y. C.
Massachusetts Monumental Co., 150 Nassau St., N. Y. C.
Richey, Browne & Donald, Flushing and Metropolitan Aves., Maspeth, Borough of Queens, N. Y. C.
W. S. Tyler Co., Cleveland, O.; N. Y. Office, 11 Broadway.
Jno. Williams, 556 W. 27th St., N. Y. C.
R. Williamson & Co., Chicago.

Brick.

Kreischer Brick Mfg. Co., 119 E. 23d St., N. Y. C.
Person & Co., 160 5th Ave., N. Y. C.
Sayre & Fisher Co., 207 B'way, N. Y. C.
Tiffany Enameled Brick Co., Mokence, Ill.

Brick Stains.

Parker, Preston & Co., Norwich, Conn.

Bronze Statuary and Founders.

Winslow Bros. Co., Chicago; N. Y. Office, 160 5th Ave.

Builders.

C. Everett Clark Co., 1405-6 Title & Trust Bldg., Chicago.
Geo. A. Fuller Co., 135 Broadway, N. Y. C.
Geo. Mertz's Sons, Port Chester, N. Y.
Thompson-Starrett Co., 51 Wall St., N. Y. C.
A. & S. Wilson Co., Pittsburg, Pa.

Burlaps.

Richter Mfg. Co., 43 Franklin Ave., Tenafly, N. J.;
20 E. 21st St., N. Y. C.; 43 E. Randolph St., Chicago.

Cabinet Work.

Glaser, Rohrer & Co., 1st Ave. and 41st St., N. Y. C.
Geo. Mertz's Sons, Port Chester, N. Y.
Joseph F. Sturdy, 287 Michigan Ave., Chicago.
Wollaefer Mfg. Co., Milwaukee, Wis., and Pittsburg, Pa.

Caps for Columns and Pilasters.

Decorators' Supply Co., 156 5th Ave., N. Y. C.; 215 S. Clinton St., Chicago.
Hartmann Bros. Mfg. Co., Mt. Vernon, N. Y.; N. Y. Office, 1123 B'way.
A. P. Lombard Co., 99-101 Bristol St., Boston, Mass.

Carpets.

Kent-Costikyan, 890 Broadway, N. Y. C.
W. & J. Sloane, Broadway & 19th St., N. Y. C.

Casement Window Adjuster.

Casement Hardware Co., 1200 Steinway Hall, Chicago, Ill.

Cement.

Atlas Portland Cement Co., 30 Broad St., N. Y. C.
Illinois Steel Co., The Rookery, Chicago.
Lehigh Portland Cement Co., Allentown, Pa.
Newman's Akron Cement Co., 141 Erie St., Buffalo, N. Y.
Non-Staining Cement Co., 156 5th Ave., N. Y. C.
Northampton Portland Cement Co., 28 B'way, N. Y. C.; Works at Stockertown, Pa.

Ceramic Tile.

Alfred Boote Co., 124-126 W. 33d St., N. Y. C.
Hawes & Dodd, 24 Adams St., Chicago.
Trent Tile Co., Trenton, N. J.

Church Decorations.

Harry Eldredge Goodhue, 23 Church Sq., Cambridge, Mass.

Clocks.

Magneta Co., 11 Broadway, N. Y. C.

Clothes Dryer.

Chicago Clothes Dryer Works, 136-138 E. 24th St., N. Y. C.; 346-48 Wabash Ave., Chicago.
Nelson & Kreuter Co., 965 N. Spaulding Ave., Chicago.

Columns (Lock Joint).

C. G. Blatchley, Swanson and Meadow Sts., Philadelphia.
Hartmann Bros. Mfg. Co., Mt. Vernon, N. Y.; N. Y. Office, 1123 B'way.
C. T. Nelson Co., Columbus, O.

Compo.

Chas. Emmel, 383 Albany St., Boston, Mass.
Emmel Co., 81 Bristol St., Boston, Mass.

Concrete Engineers and Builders.

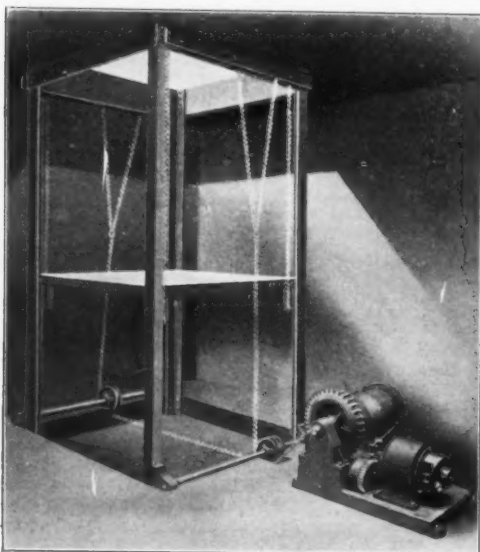
Bell Engineering & Construction Co., 220 B'way, N. Y. C.

Concrete Stairs.

White Fireproof Construction Co., 1 Madison Ave., N. Y. C.

Conductor Pipes.

American Rolling Mill Co., Cincinnati, O.
Ferd. Dieckmann, Sta. B., Cincinnati, O.



ELECTRIC SIDEWALK ELEVATOR, NO. 16

BETHLEHEM FOUNDRY & MACHINE CO.
50. BETHLEHEM, PA.

Motor Iron Clad Type. All Parts Interchangeable. Hoisting Machine. Worm Gear Type. Gear of Phosphor Bronze. Screw of Cut Steel. Equipped with Solenoid Brake. Automatic Stop-Motion attached to Drum Shaft. All Machines Guaranteed. Electric and Hand Elevators, Ash Lifts, Winches, Conveyors, and Cranes. Send for Catalogue.

Consulting Electrical Engineers.

Richardson Engineering Co., Hartford, Conn.

Contracting Electrical Engineers.

Dennis G. Brussel, 15 W. 29th St., N. Y. C.
Richardson Engineering Co., Hartford, Conn.

Cooking Ranges.

Duparquet, Huot & Moneuse Co., 43-45 Wooster St., N. Y. C.

Copper Work.

John Trageser Steam Copper Works, 447 W. 26th St., N. Y. C.

Damp-Resisting Compounds.

Anthidrine Co., 308 Washington Bldg., New Haven, Conn.

Decorators.

D'Ascenzo Studios, 38 So. 16th St., Phila., Pa.
W. P. Nelson Co., 193 Wabash Ave., Chicago, Ill.
Joseph F. Sturdy, 287 Michigan Ave., Chicago.

Disinfecting Apparatus.

Bernstein Mfg. Co., 3d and Westmoreland Sts., Philadelphia, Pa.

Disinfectors for Institutions.

Bernstein Mfg. Co., 3d and Westmoreland Sts., Philadelphia, Pa.

Door Hangers.

Lane Bros. Co., Poughkeepsie, N. Y.
Reliance Ball Bearing Door Hanger Co., 1 Madison Ave., N. Y. C.

Drawing Inks.

Charles M. Higgins Co., Main Office, 271 9th St., Brooklyn, N. Y.

Dumb-Waiters.

James Murtaugh Co., 202-204 E. 42d St., N. Y. C.
Sedgwick Machine Works, 128 Liberty St., N. Y. C.

Dynamos.

Northern Electrical Mfg. Co., Madison, Wis.

Electrical Engineers.

Dennis G. Brussel, 15 W. 29th St., N. Y. C.

Kohler Bros., 1804-12 Fisher Bldg., Chicago.
Richardson Engineering Co., Hartford, Conn.

Electrical Equipment.

Electric Utilities Co., Fuller Bldg., N. Y. C.
Kohler Bros., 1804-12 Fisher Bldg., Chicago.
Northern Electrical Mfg. Co., Madison, Wis.
Richardson Engineering Co., Hartford, Conn.
Thompson-Starrett Co., 51 Wall St., N. Y. C.

Electric Clocks.

Magneta Co., 11 Broadway, N. Y. C.

Electric Lighting Equipment.

Northern Electrical Mfg. Co., Madison, Wis.
Richardson Engineering Co., Hartford, Conn.

Elevators.

Bethlehem Foundry & Machine Co., So. Bethlehem, Pa.

Otis Elevator Co., 17 Battery Pl., N. Y. C.

Enamel.

Chicago Varnish Co., 22 Vesey St., N. Y. C., 35 Dearborn St., Chicago.

Enameled Brick.

Sayre & Fisher Co., 207 B'way, N. Y. C.
Tiffany Enameled Brick Co., Mokense, Ill.

Enameled Metal Tiling.

American Effectile Co., 100 William St., N. Y. C.

Engineers and Contractors.

American Bridge Co., 100 B'way, N. Y. C.; Frick Bldg., Pittsburg, Pa.; Monadnock Block, Chicago.
Bell Engineering & Construction Co., 220 B'way, N. Y. C.

C. Everett Clark Co., 1405-6 Title & Trust Bldg., Chicago.

Geo. A. Fuller Co., 135 Broadway, N. Y. C.
Frank B. Gilbreth, New York, Boston and Syracuse.
Levering & Garrigues Co., 552 W. 23d St., N. Y. C.
Geo. Mertz's Sons, Port Chester, N. Y.
Thompson-Starrett Co., 51 Wall St., N. Y. C.
A. & S. Wilson Co., Pittsburg, Pa.

Evergreens & Shrubs.

Cottage Gardens Co., Queens, Long Island, N. Y.

Expanded Metal.

Associated Expanded Metal Co.'s, 256 B'way, N. Y. C.

General Fireproofing Co., Youngstown, O.

Sykes Metal Lath & Roofing Co., Niles, O.

Felt.

Hydrex Felt & Engineering Co., Chicago, Ill.; East Walpole, Mass.; Washington, D. C.; 120 Liberty St., N. Y. C.

Fencing.

Wm. Bayley Co., 46 North St., Springfield, O.

Filters.

Loomis-Manning Filter Co., Land Title Bldg., Phila., Pa.

National Filter Co., Chicago; Dearborn and Van Buren Sts.; Baltimore; 603 N. Calvert St.; New Orleans; 157 Baronne St.; Kansas City; 1221 Grand Ave.

Fireplace Fixtures.

Alfred Boote Co., 124-126 W. 33d St., N. Y. C.
Edwin A. Jackson & Bro., 50 Beekman St., N. Y. C.
W. H. Jackson Co., 29 E. 17th St., N. Y. C.

Fireproof Doors and Shutters.

Fireproof Door Co., Minneapolis, Minn.
Kinneair Mfg. Co., Columbus, O.
John W. Rapp, 1 Madison Ave., N. Y. C.

Fireproof Furniture.

General Fireproofing Co., Youngstown, O.

Fireproofing.

Clinton Wire Cloth Co., Chicago; San Francisco, Cal.; Clinton, Mass.; N. Y. Offices, 33 Park Pl. and 150 Nassau St.

Fireproof Door Co., Minneapolis, Minn.
General Fireproofing Co., Youngstown, O.
Hecla Iron Works, N. 11th and Berry Sts., Brooklyn, N. Y.

International F. & Fireproofing Co., Columbus, O.
National Fireproofing Co., Bessemer Bldg., Pittsburg, Pa.

Roebing Construction Co., Fuller Bldg., N. Y. C.
Unit Concrete Steel Frame Co., N. W. Cor. 12th and Chestnut Sts., Philadelphia, Pa.

White Fireproof Construction Co., 1 Madison Ave., N. Y. C.

Fireproof Windows.

American Luxfer Prism Co., Chicago; N. Y. Office, 160 5th Ave.; Boston, Mass.
Harry C. Knisely Co., 273 So. Canal St., Chicago.
James A. Miller & Bro., 131 So. Clinton St., Chicago.
John W. Rapp, 1 Madison Ave., N. Y. C.

Fireproof Wood.

American Wood Fireproofing Co., 156 5th Ave., N. Y. C.

Floor and Wood-Work Polish.

Butcher Polish Co., 356 Atlantic Ave., Boston, Mass.

Furnaces and Ranges.

Columbia Heating Co., Chicago, Ill.
Thatcher Furnace Co., 240 Water St., N. Y. C.

Furniture.

W. & J. Sloane, Broadway & 19th St., N. Y. C.
Joseph F. Sturdy, 287 Michigan Ave., Chicago.
Tobey Furniture Co., Wabash Ave. & Washington St., Chicago; N. Y. Office: 11 W. 32d St.

Garden Furniture.

Erkins Studios, 4 W. 15th St., N. Y. C.
C. & S. Smithson, 328-330 E. 26th St., N. Y. C.

Garden Pottery.

C. & S. Smithson, 328-330 E. 26th St., N. Y. C.

Gas and Electric Fixtures.

Archer & Pancoast Co., 12 E. 33d St., N. Y. C.
David J. Braun Mfg. Co., Washington Boulevard and Union St., Chicago.
Willy H. Lau, 12 Adams St., Pullman Bldg. Chicago.
Mitchell Vance Co., 836 Broadway, N. Y. C.
R. Williamson & Co., Chicago.

Gas and Gasoline Engines.

National Meter Co., 84-86 Chambers St., N. Y. C., Chicago and Boston.
Temple Pump Co., Meagher and 15th Sts., Chicago.

Glass Mosaics.

Willy H. Lau, 12 Adams St., Pullman Bldg. Chicago

Globes for Gas and Electric Lights.

Holophane Glass Co., 227 Fulton St., N. Y. C.

Graphite Paint.

Detroit Graphite Mfg. Co., New York, Boston, Chicago, Buffalo, St. Louis, Detroit.

Greenhouses.

Burnham Hitchings Pierson Co., 1135 Broadway, N. Y. C.

Hardware.

G. Bickelhaupt Skylight Works, 243 W. 47th St., N. Y. C.
Bommer Bros., Brooklyn, N. Y.
Casement Hardware Co., 1200 Steinway Hall, Chicago, Ill.
Chicago Spring Butt Co., Chicago and N. Y. C.
H. B. Ives Co., New Haven, Conn.
Russell & Erwin Mfg. Co., New Britain, Conn.; N. Y. Office, 26 W. 26th St.; Chicago, Philadelphia and San Francisco.
Stanley Works, New Britain, Conn.; N. Y. Office, 79 Chambers St.

Hardwood Floors.

Phelps Bros. Co., Wellington, O.
Wood-Mosaic Flooring Co., Rochester, N. Y.

Heating Apparatus.

American Radiator Co., Chicago, Ill.
Columbia Heating Co., Chicago.
Frank C. McLain Co., 264 4th Ave., N. Y. C.
J. H. McLain Co., Canton, O.
Norwall Mfg. Co., 138 Jackson Boulevard, Chicago, Ill.
Pierce, Butler & Pierce Mfg. Co., Syracuse, New York, Boston and Philadelphia.
Thatcher Furnace Co., 240 Water St., N. Y. C.
Thermograde Valve Co., Old South Bldg., Boston, Mass.
Warren, Webster & Co., Camden, N. J.

Hinges and Butts.

Bommer Bros., Brooklyn, N. Y.
Chicago Spring Butt Co., Chicago and N. Y. C.

Hose (Fire).

Eureka Fire Hose Co., 13 Barclay St., N. Y. C.

Hospital Furniture.

Bernstein Mfg. Co., 3d and Westmoreland Sts., Philadelphia, Pa.

Hot Water Supply.

Monarch Water Heater Co., Pittsburg, Pa.; N. Y. Office, L. J. Wallace, 909 7th Ave.; Philadelphia Office, W. A. Kramer, Builders' Exchange.

Intercommunicating Telephones.

Electric Utilities Co., Fuller Bldg., N. Y. C.

Interior Woodwork.

Geo. Mertz's Sons, Port Chester, N. Y.

Iron and Metal Workers.

C. Colnik Mfg. Co., Milwaukee, Wis.
Flour City Ornamental Iron Wks., Minneapolis, Minn.
General Fireproofing Co., Youngstown, O.
Hecla Iron Works, N. 11th and Berry Sts., Brooklyn, N. Y.
Willy H. Lau, 12 Adams St., Pullman Bldg., Chicago, Ill.
Massachusetts Monumental Co., 150 Nassau St., N. Y. C.
Richey, Browne & Donald, Flushing and Metropolitan Aves., Maspeth, Borough of Queens, N. Y. C.
W. S. Tyler Co., Cleveland, O.; N. Y. Office, 11 Broadway.
Jno. Williams, 556 W. 27th St., N. Y. C.
R. Williamson & Co., Chicago.
Winslow Bros. Co., Chicago; N. Y. Office, 160 5th Ave.

Joist Hangers.

Lane Bros. Co., Poughkeepsie, N. Y.

Kalsomine.

M. Ewing Fox & Co., 136th St. and Rider Ave., N. Y. C.; 53-55 E. Lake St., Chicago.

Kitchen Equipment.

Duparquet, Huot & Moneuse Co., 43-45 Wooster St., N. Y. C.
G. P. McDougall & Son, 560 Terminal Bldg., Indianapolis, Ind.

Laundry Dryers.

Nelson & Kreuter Co., Chicago.

Laundry Machinery.

American Laundry Machinery Co., Cincinnati, O.; N. Y. Office, 42 Cortlandt St.
Chicago Clothes Dryer Works, 136-138 W. 24th St., N. Y. C.; 346-348 Wabash Ave., Chicago.
Nelson & Kreuter Co., Chicago, Ill.
Northern Electrical Mfg. Co., Madison, Wis.

Lighting Fixtures.

Wm. Bayley Co., 46 North St., Springfield, O.
David J. Braun Mfg. Co., Washington Boulevard and Union St., Chicago.
I. P. Frink, 551 Pearl St., N. Y. C.
Mitchell Vance Co., 836 Broadway, N. Y. C.

Lighting and Power Plants.

Dennis G. Brussel, 15 W. 29th St., N. Y. C.
Northern Electrical Mfg. Co., Madison, Wis.
Richardson Engineering Co., Hartford, Conn.

Mail Chutes.

Cutler Mfg. Co., Cutler Bldgs., Rochester, N. Y.

Mantels.

Alfred Boote Co., 124-126 W. 33d St., N. Y. C.
Edwin A. Jackson & Bro., 50 Beekman St., N. Y. C.
W. H. Jackson Co., 29 E. 17th St., N. Y. C.; Foundry and Shops, 229-239 W. 28th St.
Wollaeger Mfg. Co., Milwaukee, Wis., and Pittsburg, Pa.

Marble.

Batterson & Eisele, 431 11th Ave., N. Y. C.
P. M. & W. Schlichter, 624-626 W. 47th St., N. Y. C.
John H. Shipway & Bro., 136th St. and W. R., N. Y. C.

Marble (Artificial).

Mycenian Marble Co., 524 and 526 W. 34th St., N. Y. C.

Memorial Windows.

Harry Eldredge Goodhue, 23 Church Sq., Cambridge, Mass.

Metal Ceilings.

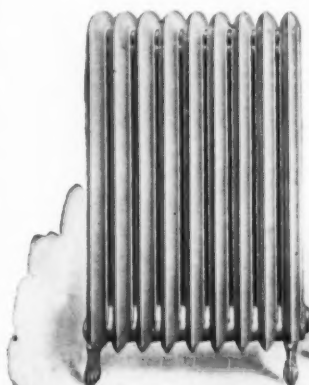
Northrup, Coburn & Dodge Co., 40 Cherry St., N. Y. C.

Metal-Covered Doors and Trim.

Fireproof Door Co., Minneapolis, Minn.
John W. Rapp, 1 Madison Ave., N. Y. C.

The Amount of Space

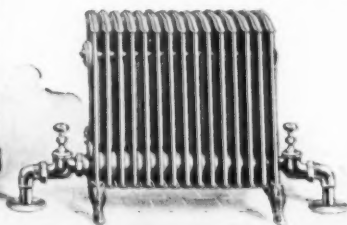
a radiator will occupy in a room is worthy of consideration



This cut shows the relative size of the **KINNEAR** and cast-iron radiator.

The amount of heat each will deliver is the same.

Yet the **KINNEAR** occupies only one-half the space and weighs one-fourth as much.



**Every Radiator
Guaranteed**

Send for New Catalogue
No. 6

Kinnear Pressed Radiator Co., BAILEY-FARRELL BLDG.
PITTSBURGH, PA.

New York
Flatiron Bldg.

Chicago
First National Bank Bldg.

Indianapolis
435 State Life Bldg.

London
19-21 Tower St.,
Upper St. Martin's Lane



If you want the best Cement use only

Northampton Brand

*Our record speaks
for itself*

(EXTRACT)

Testing Laboratory—Department of Public Works—Bureau of
Surveys, City of Philadelphia, Pa.

GEO. S. WEBSTER, Chief Engineer W. PURVIS TAYLOR, Engineer in Charge

AVERAGE RESULTS OF PORTLAND CEMENT TESTS MADE DURING 1902

Brand	Fineness		Ultimate Tensile Strength in Pounds per Square Inch.											
			Neat						1 to 3 Standard Quartz Sand					
	No. 100	No. 200	1 Day	7 Days	28 Days	2 Mos.	3 Mos.	4 Mos.	7 Days	28 Days	2 Mos.	3 Mos.	4 Mos.	
Alpha.....	90.8	74.6	337	857	929	775	805	....	236	306	285	320	....
Atlas.....	92.2	77.8	408	650	689	705	675	763	186	265	358	351	898	
Dragon.....	92.4	75.2	388	589	725	768	....	....	203	335	350	....	....
*Giant.....	91.6	76.6	313	666	739	710	683	716	233	317	358	356	391	
Krause.....	91.4	73.1	405	767	781	590	610	720	216	275	225	290	207	
*Lehigh.....	90.9	75.3	310	688	783	793	837	826	204	313	370	372	373	
NORTHAMPTON	92.8	75.5	375	669	807	751	790	795	235	352	371	390	396	
Phoenix.....	96.8	80.8	316	622	751	621	....	....	275	433	413	....	....
*Saylor's.....	93.1	76.1	222	632	731	729	628	550	204	289	283	337	331	
*Star.....	90.8	73.3	446	745	744	734	676	85	210	289	310	300	298	
Vulcanite.....	90.5	75.1	311	778	764	637	602	820	264	327	325	318	378	
*Whitehall.....	89.	70.5	444	660	731	748	712	763	201	304	343	348	353	

*Average of accepted Cement.

NORTHAMPTON PORTLAND CEMENT COMPANY

Works at Stockertown, Pa.

26 BROADWAY, NEW YORK

Metal Furniture.

General Fireproofing Co., Youngstown, O.

Metal Lath.

General Fireproofing Co., Youngstown, O.
Sykes Metal Lath & Roofing Co., Niles, O.
White Fireproof Construction Co., 1 Madison Ave., N. Y. C.

Metal Roofing.

American Rolling Mill Co., Cincinnati, O.
Cortright Metal Roofing Co., Philadelphia & Chicago.
Ferd. Dieckmann, Sta. B., Cincinnati, O.
Montross Metal Shingle Co., Camden, N. J.
N. & G. Taylor Co., Philadelphia, Pa.

Modeling.

A. P. Lombard & Co., 99-101 Bristol St., Boston, Mass.

Mosaic Wood Floors.

Phelps Bros. & Co., Wellington, O.
Wood Mosaic Flooring Co., Rochester, N. Y.

Mosaic Workers.

Batterson & Elsie, 431 11th Ave., N. Y. C.
D'Ascenzo Studios, 38 So. 16th St., Phila., Pa.
Hawes & Dodd, 24 Adams St., Chicago

Motors, Electric.

Kohler Bros., 1804-12 Fisher Bldg., Chicago.
Northern Electrical Mfg. Co., Madison, Wis.

Ornamental Ironwork.

Archer & Pancoast Co., 12 E. 33d St., N. Y. C.
Wm. Bayley Co., 46 North St., Springfield, O.
C. Colnik Mfg. Co., Milwaukee, Wis.
Flour City Ornamental Iron Wks., Minneapolis, Minn.

E. H. Titchener & Co., Binghamton, N. Y.
W. S. Tyler Co., Cleveland, O.; N. Y. Office, 11 Broadway.

Winslow Bros. Co., Chicago; N. Y. Office, 100 5th Ave.

Paints.

Bridgeport Wood-Finishing Co., 55 Fulton St., N. Y. C.; New Milford, Conn.; Phila.; Chicago.
Chicago Varnish Co., 22 Vesey St., N. Y. C.; 35 Dearborn St., Chicago.
Detroit Graphite Mfg. Co., Detroit, Mich.; New York, Boston, Chicago, Buffalo, Cleveland.
F. W. Devoe & C. T. Reynolds Co., Fulton St., Cor. William, N. Y. C.; Phila. and Chicago.
M. Ewing Fox & Co., 136th St. and Rider Ave., N. Y. C.; 53-55 E. Lake St., Chicago.
New Jersey Zinc Co., 71 B'way, N. Y. C.

Papier Mache.

Emmel Co., 81 Bristol St., Boston, Mass.

Parquet Flooring.

W. H. Cooley, 1170 Clyburn Ave., Chicago.
Wood Mosaic Flooring Co., Rochester, N. Y.

Plaster Board.

C. W. Capes, 1170 Broadway, N. Y. C.
C. B. Hewitt & Bros., 48 Beekman St., N. Y. C.

Plumbing Fixtures.

Naturo Co., Salem, N. J.
Standard Sanitary Mfg. Co., Pittsburg, Pa.
John Trageser Steam Copper Works, 447 W. 26th St., N. Y. C.
Union Brass Works Co., 7 Sherman St., Boston, Mass.
L. Wolff Mfg. Co., Chicago.

Pneumatic Interchange.

Lamson Consolidated Store Service Co., Boston, Mass.

Polish (Floor).

Butcher Polish Co., 356 Atlantic Ave., Boston, Mass.

Porcelain Enameled Baths.

Standard Sanitary Mfg. Co., Pittsburg, Pa.
L. Wolff Mfg. Co., Chicago, Ill.

Porcelain Enamel Paint.

Rinald Bros., 1142-1146 N. Hancock St., Phila., Pa.

Prisms.

American Bar-Lock Co., Land Title Bldg., Philadelphia.

American Luxfer Prism Co., 346-348 Wabash Ave., Chicago.

American 3-Way Prism Co., 1718 Land Title Bldg., Philadelphia.

Radiators.

American Radiator Co., Chicago.
Kellogg-Mackay-Cameron Co., Lake and Franklin Sts., Chicago.
Kinnear Pressed Radiator Co., 41 E. 21st St., N. Y. C.
J. H. McLain Co., Canton, O.

Reflectors.

I. P. Frink, 551 Pearl St., N. Y. C.

Refrigerators.

Jewett Refrigerator Co., Buffalo, N. Y.; N. Y. Office, 1135 Broadway.
Monroe Refrigerator Co., 19 E. 21st St., N. Y. C., and Lockland, O.

Reinforced Concrete Construction.

Bell Engineering & Construction Co., 220 B'way, N. Y. C.
General Fireproofing Co., Youngstown, O.
Unit Concrete Steel Frame Co., N. W. Cor 12th and Chestnut Sts., Philadelphia, Pa.

Roofing Slate.

E. J. Johnson & Co., 38 Park Row, N. Y. C.

Roofing Tiles.

Pearson & Co., 160 5th Ave., N. Y. C.

Roofing Tin.

N. & G. Taylor Co., Chestnut and 3d Sts., Phila., Pa.; N. Y. Office, 1123 B'way.

Rubber Tiling.

B. F. Goodrich Co., Akron, O.

Rugs.

Kent-Costikyan, 880 Broadway, N. Y. C.
W. & J. Sloane, Broadway & 19th St., N. Y. C.

Sanitary Plumbing Appliances.

Naturo Co., Salem, N. J.
Never-Split Seat Co., Evansville, Ind.
Pierce, Butler & Pierce Mfg. Co., Syracuse, New York, Boston and Philadelphia.
Standard Sanitary Mfg. Co., Pittsburg, Pa.
John Trageser, Steam Copper Works, 447 W. 26th St., N. Y. C.
Union Brass Works Co., 7 Sherman St., Boston, Mass.
L. Wolff Mfg. Co., Chicago, Ill.

Sash Cord.

Samson Cordage Works, Boston, Mass.

Sash Operating Device.

Burnham Hitches Pierson Co., 1135 Broadway, N. Y. C.

Sewer Trap.

W. J. Scully Ventilator & Mfg. Co., Detroit, Mich.

Sheet Metal Frames and Sash.

Harry C. Knisely Co., 273 So. Canal St., Chicago.
Jas. A. Miller & Bro., 131 So. Clinton St., Chicago.

Shingle Stains.

Samuel Cabot, 141 Milk St., Boston, Mass.
Parker, Preston & Co., Norwich, Conn.

Skylight Lift.

G. Bickelhaupt Skylight Works, 243 W. 47th St., N. Y. C.

Snow Guard.

Folsom Snow Guard Co., Boston, Mass.
Gilman Snow Guard Co., Boston, Mass.

Sound Deadeners.

Samuel Cabot, 141 Milk St., Boston, Mass.
C. B. Hewitt & Bros., 48 Beekman St., N. Y. C.

Staff.

Chas. Emmel, 383 Albany St., Boston, Mass.
Emmel Co., 81 Bristol St., Boston, Mass.

Stained and Leaded Glass.

D'Ascenzo Studios, 38 So. 16th St., Phila., Pa.
Flanagan & Biedenweg Co., 52 Illinois St., Chicago.
Harry E. Goodhue, 23 Church Sq., Cambridge, Mass.

Steam and Hot Water Heating.

Kellogg-Mackay-Cameron Co., Lake and Franklin Sts., Chicago.
 Frank C. McLain Co., 264 4th Ave., N. Y. C.
 Pierce, Butler & Pierce Mfg. Co., Syracuse, New York; Boston and Philadelphia.
 Thatcher Furnace Co., 240 Water St., N. Y. C.
 Thermograde Valve Co., Old South Bldg., Boston, Mass.

Steel Concrete Construction.

Bell Engineering & Construction Co., 220 B'way, N. Y. C.
 General Fireproofing Co., Youngstown, O.

Steel Rolling Doors and Shutters.

Kinnear Mfg. Co., Columbus, O.

Stone.

Massachusetts Monumental Co., 150 Nassau St., N. Y. C.
 John R. Smith's Son, Foot E. 103d St., N. Y. C.

Structural Iron and Steel.

American Bridge Co., Chicago; Pittsburg; N. Y. Office, 100 B'way.
 Levering & Garrigues Co., 552 W. 23d St., N. Y. C.
 Thompson-Starrett Co., 51 Wall St., N. Y. C.

Stucco Board.

C. W. Capes, 1170 Broadway, N. Y. C.

Telephones.

Electric Utilities Co., Fuller Bldg., N. Y. C.

Temperature Regulation.

Powers Regulator Co., 111 5th Ave., N. Y. C.; 40 Dearborn St., Chicago.

Terra Cotta.

American Terra Cotta & Ceramic Co., Chicago.
 Atlantic Terra Cotta Co., 287 4th Ave., N. Y. C.
 Conkling-Armstrong Terra Cotta Co., 1135 B'way, N. Y. C.
 Excelsior Terra Cotta Co., 1170 B'way, N. Y. C.
 National Fireproofing Co., Bessemer Bldg., Pittsburgh, Pa.
 N. J. Terra Cotta Co., 108 Fulton St., N. Y. C.
 N. Y. Architectural Terra Cotta Co., 1 Madison Ave., N. Y. C., and Ravenswood, L. I. City.
 Northwestern Terra Cotta Co., 1000 Clybourn Ave., Chicago, Ill.
 Perth Amboy Terra Cotta Co., 160 5th Ave., N. Y. C.
 So. Amboy Terra Cotta Co., 150 Nassau St., N. Y. C.
 Standard Terra Cotta Wks., 287 4th Ave., N. Y. C.

Theatre Lighting.

I. P. Frink, 551 Pearl St., N. Y. C.

Tube Transit.

Lamson Consolidated Store Service Co., Boston, Mass.

Vacuum Steam Heating.

Kellogg-Mackay-Cameron Co., Lake and Franklin Sts., Chicago.
 Norwall Mfg. Co., 138 Jackson Boulevard, Chicago.

Valves.

Jenkins Bros., New York, Boston, Philadelphia, Chicago & London.
 Norwall Mfg. Co., 138 Jackson Boulevard, Chicago, Mass.
 Thermograde Valve Co., Old South Bldg., Boston, Mass.
 Union Brass Works Co., 7 Sherman St., Boston, Mass.

Varnish.

Chicago Varnish Co., 22 Vesey St., N. Y. C.; 35 Dearborn St., Chicago.
 F. W. Devoe & C. T. Reynolds Co., Fulton St. cor. William, N. Y. C.

Vault Lights.

American Bar-Lock Co., Land Title Bldg., Philadelphia.
 American Luxfer Prism Co., 346-348 Wabash Ave., Chicago.
 American Mason Safety Tread Co., 40 Water St., Boston, Mass.; 1020 Park Row Bldg., N. Y. C.
 American 3-Way Prism Co., 1718 Land Title Bldg., Philadelphia.

Ventilators.

American Rolling Mill Co., Cincinnati, O.

Wall and Ceiling Finishes.

M. Ewing Fox & Co., 136th St. and Rider Ave., N. Y. C.; 53-55 E. Lake St., Chicago.

Wall Hangings.

Fr. Beck & Co., 7th Ave. and 29th St., N. Y. C.

Leatherole Co., 142 W. 23d St., N. Y. C.
 Richter Mfg. Co., 43 Franklin Ave., Tenafly, N. J.; 23 E. 21st St., N. Y. C.; 43 E. Randolph St., Chicago.

Standard Table Oilcloth Co., 20 B'way, N. Y. C.

Water Filters.

National Filter Co., Chicago; Dearborn and Van Buren Sts.; Baltimore; 603 N. Calvert St.; New Orleans; 157 Baronne St.; Kansas City; 1221 Grand Ave.

Water Heaters.

Humphrey Co., 538 Rose St., Kalamazoo, Mich.
 Monarch Water Heater Co., Pittsburg, Pa.; N. Y. Office, L. J. Wallace, 909 7th Ave.; Phila. Office, W. A. Kramer, Builders' Exchange.
 Thatcher Furnace Co., 240 Water St., N. Y. C.

Water Meters.

National Meter Co., 84-86 Chambers St., N. Y. C.; Chicago & Boston.

Waterproof Felt.

Hydrex Felt & Engineering Co., Chicago; East Walpole, Mass.; Washington, D. C.; 120 Liberty St., N. Y. C.

Waterproof Paints.

Detroit Graphite Mfg. Co., New York, Boston, Chicago, Buffalo, Cleveland, Detroit.

Waterproof Wall Covering.

Standard Table Oilcloth Co., 320 B'way, N. Y. C.

Water Storage Systems.

Flint & Walling Mfg. Co., Kendallville, Ind.

Water Tanks.

Flint & Walling Mfg. Co., Kendallville, Ind.

Wax Finish (for Interior Woodwork).

Butcher Polish Co., 356 Atlantic Ave., Boston, Mass.

Weather Strips.

Paragon Metal Weather Strip, 112-114 W. 42d St., N. Y. C.

Welded Fabric.

Clinton Wire Cloth Co., Chicago; San Francisco; Clinton, Mass.; N. Y. Offices, 33 Park Pl., 150 Nassau St.

Windmills.

Flint & Walling Mfg. Co., Kendallville, Ind.

Windows (Prism).

American Luxfer Prism Co., 160 5th Ave., N. Y. C.

Window Stop Adjusters.

H. B. Ives Co., New Haven, Conn.

Window Ventilating Locks.

H. B. Ives Co., New Haven, Conn.

Wire Glass Windows.

Harry C. Knisely Co., 273 So. Canal St., Chicago.
 Jas. A. Miller & Bro., 131 So. Clinton St., Chicago.

Wire Lath.

Clinton Wire Cloth Co.; N. Y. Offices, 33 Park Pl., 150 Nassau St.; Boston; Chicago; San Francisco; Clinton, Mass.

Wiring (Electric).

Kohler Bros., 1804-12 Fisher Bldg., Chicago.
 Northern Electrical Mfg. Co., Madison, Wis.

Wood Carving.

Emmel Co., 81 Bristol St., Boston, Mass.
 A. P. Lombard & Co., Boston, Mass.
 Wollaeger Mfg. Co., Milwaukee, Wis., and Pittsburg, Pa.

Wood Filler.

Bridgeport Wood-Finishing Co., New Milford, Conn.; 55 Fulton St., N. Y. C.

Wood Fireproofing.

American Wood Fireproofing Co., 156 5th Ave., N. Y. C.
 Fireproofing Mfg. Co., 88 Beaver St., N. Y. C.

Wood Preservative.

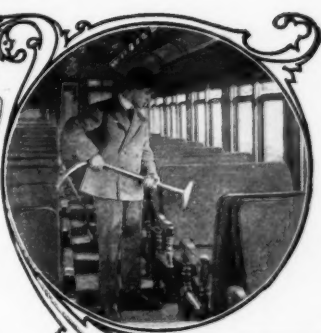
Samuel Cabot, 141 Milk St., Boston, Mass.
 Preservative Mfg. Co., New York, Chicago, San Francisco.

Yellow Pine Lumber.

Southern Lumber Manufacturers' Ass'n., Equitable Bldg., St. Louis, Mo.

Zinc White.

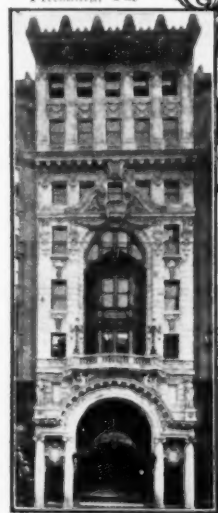
New Jersey Zinc Co., 71 B'way, N. Y. C.



The New Method of Housecleaning —BY— The Vacuum Cleaner



The Duquesne Club,
Pittsburg, Pa.



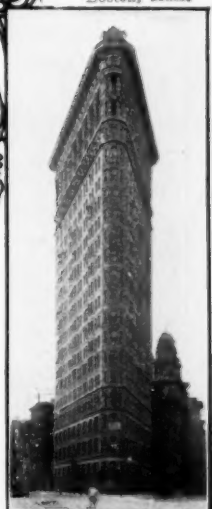
Keith's New Theatre,
Philadelphia, Pa.



Pullman Building,
Chicago, Ill.



Jordan Marsh Building,
Boston, Mass.



Flatiron Building,
New York City.



St. Regis Hotel,
New York City.

THE PROPER way to clean house is to install a Vacuum Cleaner in your cellar or basement. Through a hose the germ-laden dust and dirt are actually drawn to the proper receptacles and safely disposed of. It is not scattered around as by the old method. Not a carpet will be removed, and your house can be kept thoroughly clean all the time. :: ::

■ Adapted for all classes of buildings, railways and steamships, private residences, clubs, hotels, hospitals and schools. :: :: :: :: :: ::

■ Will not injure the most expensive fabrics or carpets, yet cleans more thoroughly than any other method ever used—even tufting on upholstery and mattresses. :: :: :: :: :: ::

■ Progressive people are installing this system for economy as well as for their health and comfort. :: ::

■ The Vacuum Cleaner is used regularly in the President's Mansion, the White House, and in the Palace of the King in London. :: :: ::

For full particulars address Dept. C

The Vacuum Cleaner Co.

DAVID T. KENNEY, President

72 TRINITY PLACE, NEW YORK

The illustrations are of different types of buildings which already have this system installed



Steamer "Providence,"
Fall River Line.

WHITE

SYSTEM OF FIREPROOF CONSTRUCTION

Specified and insisted upon
by discriminating architects



Siegel-Cooper Warehouse, New York
De Lemos and Cordes, Architects

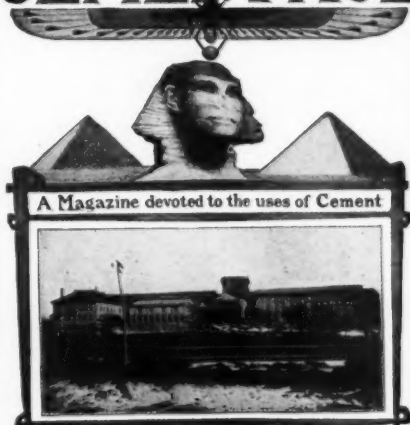
The only fireproofing system
whose furring is bolted, not tied

WHITE

FIREPROOF CONSTRUCTION COMPANY

1 Madison Avenue
NEW YORK

THE CEMENT AGE



EDITED BY
ROBERT W. LESLEY
ASSOCIATE EDITOR, C. C. & S.

PUBLISHED BY
BRUCE & JOHNSTON
42 BROADWAY, NEW YORK

Cement is the Building Material of the Future

¶ Its advantages—its possibilities and the newest methods are treated by experts in our pages.

¶ The matter is not written for the cement expert and therefore bristling with technicalities.

¶ It is written for the architect who wants to get clear, practical information about cement and its uses.

A. R.

Bruce &
Johnston
PUBLISHERS
42 Broadway, N. Y.

Sample Copy
sent on re-
quest.

You may enter my
name as a subscriber to
the Cement Age, for which
I agree to pay \$1.00 per
year on receipt of bill.

Name _____

Address _____

8-50

Furniture Department.

We direct attention to many exclusive novelties and high grade pieces marked at exceptionally low prices which we are at present showing in:—

Dining Room Furniture.

Mahogany, Golden Oak and Early English.
Sideboards.....\$30.00 to \$175.00 each
China Closets.....\$25.00 to \$150.00 "
Tables.....\$20.00 to \$125.00 "
Chairs.....\$2.00 to \$20.00 "

Parlor Furniture.

After the period styles of Louis XV., Colonial and Modern English.

Suites (3 piece) ..from \$40.00 to \$145.00 each
Tables.....from \$6.00 to \$50.00 "
Cabinets.....\$25.00 to \$48.00 "
Chairs.....\$9.00 to \$45.00 "

Chamber Furniture.

Mahogany, Walnut, Oak, Birch and Maple.
Bureaus.....\$13.50 to \$125.00 each
Chiffoniers.....\$13.50 to \$100.00 "
Dressing Tables.....\$20.00 to \$75.00 "
Chairs.....\$2.00 to \$12.00 "

Mission Furniture.

Suitable for Dens, Smoking Rooms, Halls, &c., &c.

Chairs.....\$4.00 to \$35.00 each
Tables.....\$9.00 to \$30.00 "
Desks.....\$8.50 to \$25.00 "
Cellarettes.....\$6.00 to \$32.00 "

Lord & Taylor.

Broadway and Twentieth St., Fifth Ave., Nineteenth St.

Fine Art Photography



At the suggestion of Architects and others who find it difficult to obtain the highest grade of photography, the ARCHITECTURAL RECORD has arranged to extend the special facilities of the Photographic Section of its Art Department to any of its clients and subscribers who may require first-class architectural work. The Photographic Department (A. Patzig, Director) is equipped with the finest modern appliances and desires orders for only the very highest grade of architectural photography (exteriors and interiors). Correspondence solicited. Address

Art Department, Architectural Record

Telephone, 3157 Cortlandt :: 14 and 16 Vesey St., New York City



HOTEL ST. REGIS, 55TH ST. AND 5TH AVE., NEW YORK
Trowbridge & Livingston, Archts. Astor Estate, Owners
The Roebling System of Fire-Proof Floors used throughout

The
Roebling
System
of
Fire-
Proofing
is the
Recognized
Standard

THE ROEBLING CONSTRUCTION COMPANY

MAIN OFFICE: FULLER BUILDING, TWENTY
THIRD STREET & BROADWAY, NEW YORK
WORKS: TRENTON, NEW JERSEY

BRANCHES: BOSTON • PITTSBURG • ST. LOUIS • PHILADELPHIA
CLEVELAND • SEATTLE • BUFFALO • CHICAGO • SAN FRANCISCO